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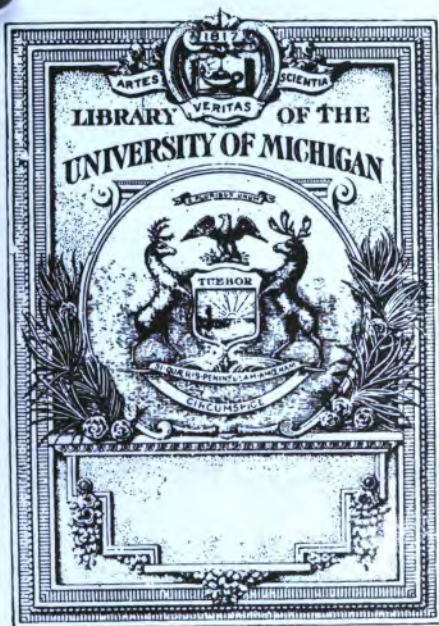
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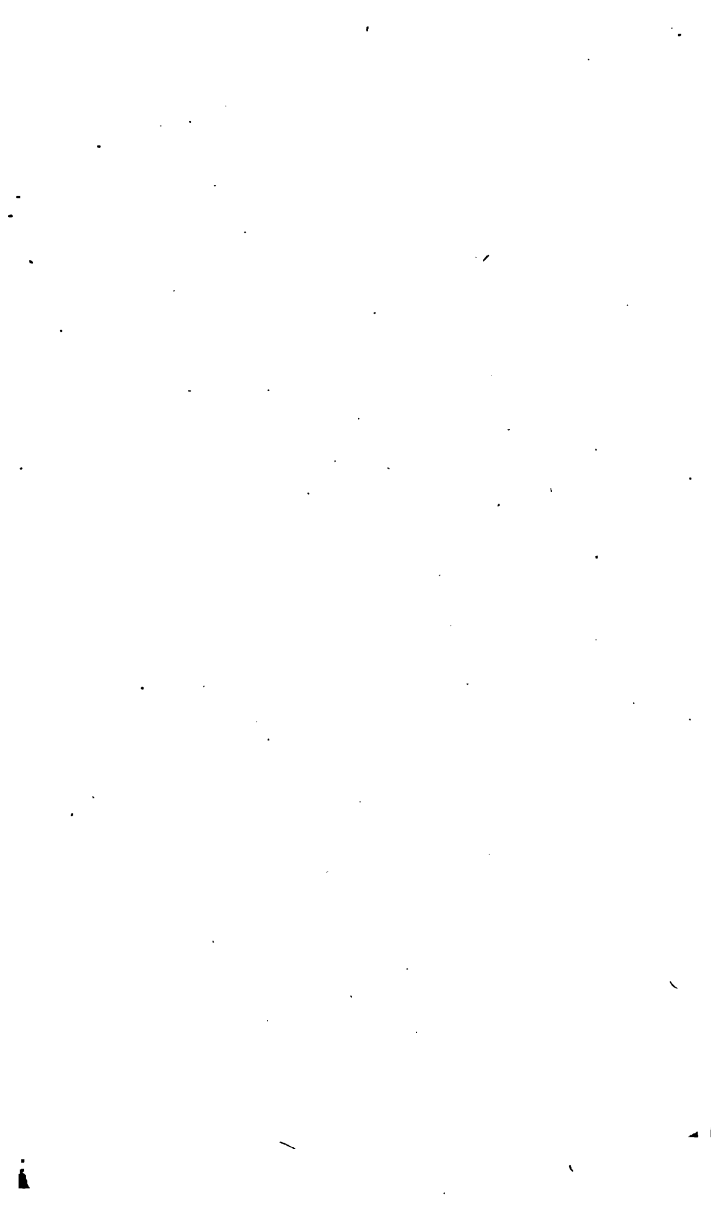
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THE  
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THE BEST AND EASIEST RULES FOR ATTAINING  
THAT LANGUAGE.

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TO WHICH ARE ADDED,  
AN INTRODUCTION TO ITALIAN VERSIFICATION;  
EXTRACTS FROM THE ITALIAN POETS; &c. &c.

THE WHOLE PROPERLY ACCENTED, TO FACILITATE THE  
PRONUNCIATION OF LEARNERS.

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By SIGNOR VENERONI,  
ITALIAN SECRETARY TO THE FRENCH KING.

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*A NEW EDITION,*  
CAREFULLY REVISED, CORRECTED, AND IMPROVED,  
By A. RONNA.

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## P R E F A C E.

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**W**HEN we reflect on the number of great men whom Italy has produced since the glorious age of Leo X; as well as on the pleasure and instruction to be obtained by visiting that beautiful country; and consequently the necessity of understanding the Italian language, to make such visit profitable; and farther, when it is considered, that the authors of Italy constitute a fund of every kind of elegant and polite literature; it is not surprising that the Grammars, &c., written to promote the knowledge of this language, have so greatly multiplied: for without a proper acquaintance with its idiom, all the treasures of Italian learning and literature; all the discoveries and inventions of genius and industry in that nation, would be lost to the rest of mankind.

For these reasons, the editor originally undertook to present to the English student, and in an English dress, VENERONI'S ITALIAN GRAMMAR; a work then, as now, justly considered as far surpassing all other introductions to that elegant language; but with such corrections, improvements, and additions as were necessary to render it conformable to the English idiom: these improvements consisted of an Introduction to Syntax; an Essay on Italian Poetry, or Versification; the different Compositions in Verse, and Poetical Licences; a Treatise on compound Words, Capitals, and Punctuation; and finally, a Discourse on Expletives, the energy and beauty of which constitute a great part of the merit of most languages.

But, *non omnia possumus omnes*. Such is the very high reputation of VENERONI'S GRAMMAR on the Continent, and so great the number of those who wish to be able not only to understand, but to speak the Italian language, with correctness

rectness and purity, that very material additions and observations upon that work have been published since our first edition of it. This consideration has induced us to combine in every succeeding edition the fruits of our own inquiries and studies, with those of learned foreigners. We have likewise added some new Grammatical observations on the Italian language; with Remarks on the Letters of the Alphabet; new Dialogues, Phrases, &c. &c.; and the Italian words are also properly accented, to facilitate the pronounciation to learners. After all, we must not take upon us to say that it is impossible any better edition of this Work should *ever* appear; but this we may safely affirm, that it will be long before VENERONI'S GRAMMAR of the Italian language can be carried to a higher degree of perfection than that in which we now give it, with our strongest recommendation, to the English student.

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ADVERTISEMENT TO THIS NEW EDITION.

*The greatest attention with regard to correctness has been bestowed upon this new edition of VENERONI'S very highly esteemed ITALIAN GRAMMAR; and the Editor believes it will be found in every respect much superior to any which have preceded it. The chapters relative to PRONUNCIATION have been particularly improved, and this important branch of the Italian language most copiously elucidated. All the treatises on the Italian Grammar have been corrected and improved, without changing the order fixed by MR. VENERONI. The Selections in Prose have been greatly improved. A sketch of the Origin of the Italian language and Poetry has been added, and with it, many elegant Extracts from the most celebrated Italian Poets.*

*The EDITOR also begs leave to observe, that he has just finished the revision of a new edition of MR. BOTTARELLI'S ITALIAN EXERCISES, referring to the Rules of this Grammar; together with its KEY; also of his ITALIAN, FRENCH, and ENGLISH DICTIONARY, in three volumes; which works he confidently trusts will be found exceedingly correct, and very materially improved.*

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# INTRODUCTION

## TO THE

# ITALIAN TONGUE

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THE most expeditious, and certainly the only sure way to understand, write, and speak, the Italian and indeed all other languages, is, to acquire the knowledge of them on the principles of Grammar.—In order, therefore, to facilitate this acquirement, more especially as it respects Ladies, and those persons unacquainted with the Latin, I shall first, in this INTRODUCTION, explain the necessary TERMS and DEFINITIONS of Grammar in general:—this being thoroughly studied and understood, I shall then proceed to explain, in the best manner I am able, the Rules of the ITALIAN GRAMMAR in particu<sup>lar</sup>.

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### *An Explanation of the TERMS of Grammar.*

THE first terms of Grammar are the Letters. There are twenty-two letters in the Italian tongue, viz. *a, b, c, d, e, f, g, h, i, j, l, m, n, o, p, q, r, s, t, u, v, z.*

The Italians do not make use of *k, w, x, y.*

The letters are divided into vowels and consonants.

The vowels are, *a, e, i, o, u.* They are called vowels, from their forming a perfect sound without the assistance of any other letter, as *a* is pronounced single: *e*, the same; and in like manner the other vowels.

The consonants are the remaining letters, *b, c, d, f, g, j, l, m, n, p, q, r, s, t, v, z.* We give them the name

of consonants, because we cannot pronounce them without the help of a vowel, either before or after them : example, *b* is pronounced as if there were a *b* and *e* together, or *be* ; *f*, as *ef*, and so of the rest.

*H*, especially at the beginning of a word, is not considered properly a letter, and therefore is never pronounced in Italian ; yet the use made of it in the middle of words, is greater than most people imagine. See what we say of it in treating of the pronunciation of consonants.

It is the mixture of the letters, that generally forms the different words which every language is capable of producing ; and that some order may be observed in the infinite number of words, they have been reduced to ten parts of speech, though most Italians reckon no more than eight.

A speech is composed of sentences.

Sentences are composed of words.

Words of syllables.

Syllables of letters.

Letters are certain marks or characters, which serve to form the syllables and words, as *a*, *b*, *c*, *d*, *e*, &c.

A syllable is a word, or part of a word pronounced with a single sound, and composed of one, two, or three letters, as, *astrologo*, an astrologer, is composed of four syllables, *as-tró-lo-go*, the second of which is composed of three letters, and the rest of two. *A-mo*, I love, is composed of two syllables, the former of a single letter, and the latter of two.

Sometimes a word contains but one syllable, and then we call it a monosyllable (a term of Greek derivation), that is to say, having but one syllable ; as, *re*, a king ; *me*, me ; *te*, thee, &c.

A word consists either of one or more syllables ; as, *re*, *amóre*.

A sentence is composed of several words, forming a complete sense ; as, *per ben parlare Italiana, bisogna parlare Toscano, e pronunciare come i Romani* ; to speak good Italian, we must speak as they do in Tuscany, and pronounce as they do at Rome.

A speech, or discourse, is composed of ten parts : these are—the Article, Noun, Adjective, Pronoun, Verb,

Verb, Participle, Adverb, Preposition, Conjunction, and Interjection. Every word is reducible to either one or other of these parts of speech, the particulars of which will be found in the following explanation. Those who admit but eight parts of speech, reject the Article and Adjective.

### *An Explanation of the PARTS of Speech.*

IN order easily to understand a language, we should endeavour to obtain a perfect knowledge of the parts of speech, and their meaning; otherwise it is impossible ever to understand, or speak it correctly. According to the preceding order, I should begin with the article; but, that I may be the better understood, I shall commence with the Noun.

#### Of NOUNS.

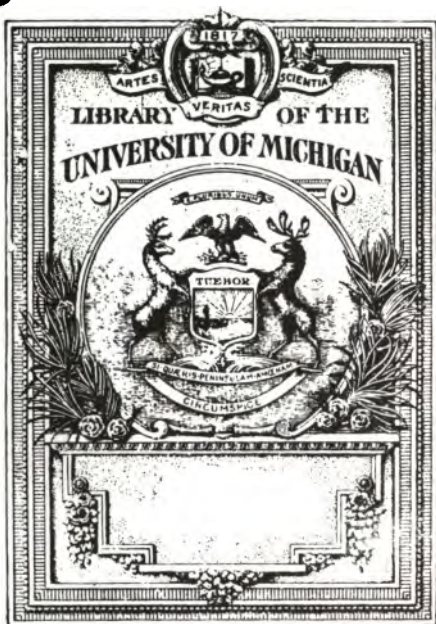
A NOUN is a word which serves to name and distinguish some thing: as, *Dio*, God; *ángelo*, an angel; *uómo*, a man; *ciélo*, heaven; *térra*, earth; *cavállo*, a horse; *libro*, a book; *cappéllo*, a hat; *távola*, a table; *páne*, bread; *víno*, wine, &c.

There are two sorts of nouns; one is called a noun-substantive, and the other a noun-adjective.

The noun-substantive is that which subsists by itself, or which by itself alone so clearly expresses the thing named, that we immediately understand it; as, heaven, earth, the king, a horse, a book; we know the meaning of the words heaven, earth, the king, &c.

The noun-adjective is a word which denotes the qualities of the substantive; as, great, *gránde*; fine, *béllo*; little, *piccolo*; red, *rosso*: we know not what is great, fair, little, or red, unless we join a substantive to it; as, a great book, *un gran libro*; a fine book, *un bel libro*; a little book, *un piccolo libro*; a red book, *un libro rosso*; a great hat, *un gran cappéllo*; a fine hat, *un bel cappéllo*; a little hat, *un piccolo cappéllo*; a red hat, *un cappéllo rosso*.

Every noun is either of the masculine or the feminine gender, there being no neuter in Italian.



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and *lo* denote the masculine, and *la* the feminine ; so that in saying *il piede*, the foot, the article *il* shows it is of the masculine gender.

In like manner, if a person should ask of what number any other word is, the question could not always be resolved, without putting the articles *il*, *lo*, *i*, or *gli*, before it, to mark the singular or the plural number.

\* \* Observe, that when an article comes before a word beginning with a vowel, the last letter of the article must be cut off; that is to say, you retrench the vowel at the end of the article, and in the place of it you put an apostrophe, which is made thus ('). Example; in prefixing an article to *amóre*, *onóre*, *ánima*, you must not pronounce or write *lo amóre*, *lo onóre*, *la ánima*; but *l'amóre*, *l'onóre*, *l'ánima*, &c.

In this manner you retrench the vowel in other cases; *dell' amóre*, *dell' onóre*, *dell' ánima*; *all' amóre*, *all' onóre*, *all' ánima*; *dall' amóre*, *dall' onóre*, *dall' ánima*.

### Of PRONOUNS.

A PRONOUN, which the Italians call *Pronóme*, or *Vicenóme*, is a declinable part of speech; so named, because it is used instead of a noun. There are seven sorts of pronouns; namely,

#### Pronouns

Personal,	Interrogative,
Conjunctive,	Relative,
Possessive,	Improper.
Demonstrative,	

#### Of Pronouns Personal.

THE pronoun personal marks the three persons; namely, the first, second, and third, as well in the singular as plural.

The first person is he, or she, who speaks; and it is expressed by *I*, *io*; *we*, *noi*.

The

The pronoun personal *io*, marks the first person singular; as, I speak, *io parlo*; I sing, *io canto*; I believe, *io crêdo*; *nói* marks the first person plural; as, we speak, *nói parliâmo*, &c.

The pronouns personal I, *io*; we, *nói*; belong as well to the masculine gender as to the feminine; so that a woman as well as a man says, I sing, *io canto*; I see, *io vêdo*: we sing, *nói cantâmo*; we see, *nói vedâmo*, &c.

The second person is that to whom we speak; and it serves also for the masculine and feminine; viz. thou, *tu*, in the singular number; you, *vói*, in the plural; example, thou speakest, *tu parli*; thou dost sing, *tu canti*: you speak, *vói parlate*; you sing, *vói cantate*, &c.

The third person is that of whom we speak; namely, he, *egli*, for the masculine; she, *ella*, or *essa*, for the feminine; and, in the plural, the masculine makes *églino*, they; the feminine, *elléno*; as, he speaks, *egli parla*; he sings, *egli canta*: she speaks, *ella parla*; they speak, *églino parlano*, m. *elléno*, or *esse parlano*, f.

\* \* Observe, that there are only *I* and *we* for the first person: there are also only *thou* and *you* for the second; consequently, every sentence in which there is neither *I*, *we*, *thou*, nor *you*, must be of the third person; as, the king is willing, *il re vuóle*; the master teaches, *il maestro inségna*, &c.; both these sentences belong to the third person, because they have neither *I*, *we*, *thou*, nor *you*.

### Of Pronouns Conjunctive.

ALTHOUGH conjunctive pronouns are only an inflexion of the personal pronouns, and ought not to be treated of separately, we will, however, make a separate class of them, to follow the general custom of grammarians, which we are far from approving.

The pronouns conjunctive in Italian are *mi*, me or to me; *ti*, thee or to thee; *si*, himself or to himself, herself, or to herself; *ci*, us, or to us; *vi*, you, or to you; *loro*, them, or to them.

The

The pronouns conjunctive have a very great resemblance and affinity with the pronouns personal, as they are always put before the verb, except *loro*; but with this difference, that the pronouns personal make the action of the verb, before which they are placed, and the pronouns conjunctive receive it; example, *io canto*, I sing; *vói parláte*, you speak; it is the pronouns *I* and *you* which make the action of the verbs *sing* and *speak*, before which they are placed; and consequently they are pronouns personal. But when we say, *Díto mi véde*, God sees me, it is *God* constitutes the action of the word *sees*, and *me* receives it. In like manner, when we say, *io vi prégo*, I pray you; *vói ci consideráte*, you consider us; I wish to know which are the words in these two phrases that constitute the action of the verbs *pray* and *consider*? It is *I* that pray; therefore *io*, I, is the pronoun personal; and *vi*, you, is the pronoun conjunctive.

In the second phrase, *vói ci consideráte*, you consider us; it is *vói*, you, that is the pronoun personal, and causes the action of the verb *consider*; but the word *ci*, us, that receives it, is the pronoun conjunctive, &c.

### Of Pronouns Possessive.

PRONOUNS possessive mark the possession of a thing; the pronouns possessive are *my*, *thy*, *his* or *her*, *their*, *our*, *your*: example, *my horse*; *thy hat*; *his* or *her book*; *my room*; *thy daughter*; *his house*; *our judgment*; *our intention*; *your wit*; *your pen*; *my children*; *my land*; *thy pleasures*; *thy actions*; *his glass*; *his chaise*; *our horses*; *our towns*; *your clothes*; *your hands*; *their father*; *their kindred*. Properly speaking, possessive pronouns are only those which are employed instead of, and without the substantive; as, *this is my book*; here *my* is not a possessive pronoun, but a possessive adjective. *Whose book is this?* *mine*: here *mine* is a pronoun. In Italian we have no different words to express the possessive pronouns and possessive adjectives, as in French and English; consequently, as they have the same sound, care must be taken not to confound them.

*Of Pronouns Demonstrative.*

THE pronouns demonstrative serve to point out, as it were, a particular person or thing, or persons or things; as, *this* and *that*; *these* and *those*: example, *this coach*; *this woman*; *that man*; *these books*; *those pictures*, &c.

*Of Pronouns Interrogative.*

THE pronoun interrogative is used in asking a question; there are but three in English, namely, *who?* *what?* *which?* example, *what would you have?* *who is there?* *what woman is that?* *what do you mean?* *which man do you mean?*

*Of Pronouns Relative.*

A pronoun relative has reference to a thing or person spoken of before; as, *which*, *who*, *that*, when they are not interrogatives; example, *the book that I read*; *the master who teaches*; *the lesson which I study*.

*Of Pronouns Improper.*

THE pronouns improper are, *every*, *every one*, *all*, *any*; or *nobody*, *none*, *several*, *some other*, &c. They are called improper, because, strictly speaking, they are not pronouns.

\* \* Note, that these pronouns improper are very much like adjectives, being most of them both of the masculine and feminine gender in Italian; but as there is no such distinction as masculine and feminine in the English pronouns improper, there can be no example of them given here: so that I refer beginners to the third chapter concerning pronouns, where it will be rendered more intelligible.

The pronouns improper have also their distinction of singular and plural number; but this, as well as the gender, cannot be explained here by examples; it shall be done with more convenience and perspicuity in its proper place.

## Of VERBS.

THE Verb and the Noun are the two principal parts of Speech.

The Noun serves to name any thing.

The Verb serves to denote every action that may be performed, by expressing the person performing, and the tense or time when performed ; as, *to laugh ; to love ; to sleep ; to run ; to nourish ; to die ; to sing ; to teach ; I love, we love ; I laugh, we laugh, &c. : I will love, we will love ; I will laugh, we will laugh, &c.*

The verb has neither masculine nor feminine gender ; but is distinguished by three *times* or *tenses*, viz. the *present* ; the *preterperfect*, or time past ; the *future*, or the time to come. Generally before the verb, there is a pronoun personal ; as, *I sing, he sings, we sing ; you dance ; they sing ; I sang, I sung, I will sing, ye shall sing.* In which examples, the difference of the time of performing the action is obvious.

The change of time or tense is, in the grammatical phrase, known by the name of *conjugation*.

The conjugation of verbs is composed of four parts, viz. of moods, tenses, persons, and number.

## Of MOODS.

A MOOD is a grammatical term, used to express the internal operation of the mind and will, and the different ways and manners of acting.

Now this may be done after five manners or moods, and these moods are called indicative, imperative, optative, subjunctive, and infinitive.

The indicative, or demonstrative, as others call it, is the first mood : it shows and declares simply and absolutely, and without any condition, the thing signified by the verb ; as when I say, *I sing, I have sung, I will sing*, one may plainly perceive that there are, in these three examples, the time present, past, and to come : without our being obliged to inquire, whether this verb depends on some particle, or mark, as *that, provided that,*

*that*, &c. in which case, the verb would not be in the indicative, but in the subjunctive.

The Imperative marks the action of the verb in commanding and forbidding: example, *sing you, do not sing; go thou, do not go*. It is obvious that, in the foregoing examples, the person speaks either in the way of command or prohibition; and, of course, in the imperative.

The Optative expresses the action of the verb by wishing and desiring; as, *would I had five hundred pounds a year; could I but go to Rome; had I but that, how happy should I be!*

The Subjunctive or conjunctive, is so called, because it is generally used with conjunctions before it; such as, *that, although, to the end that, provided that*: example, *my master is willing that I do my duty; although he says that I may write; provided that he come; he desires that I may sing*. The verbs, *do, say, write, come, and sing*, which follow the conjunctions, are of the subjunctive mood.

The manner of applying conjunctions to verbs will be illustrated when we come to speak of the syntax of verbs, in the second part of this Grammar, to which we refer the reader.

The Infinitive represents the action of the verb, without marking either the number or person; as, *to love, to write*; one cannot tell by what number of persons this action, *to love*, or *to write*, is to be done, nor who is to do it.

## Of TENSES.

VERBS have properly but three tenses; the present, the preter, and the future.

The Present denotes a thing done at the very time we are speaking; as, *I sing, you sing, &c.*

The Preter, or time past, denotes an action which is no longer present; as, 1. *I was singing*: 2. *I sung*: 3. *I have sung*: 4. *I had sung*.

These four examples plainly show that an action may be passed in four different manners, which is the reason  
that

that there are four different tenses which mark the time past; they are,

- |                                |                          |
|--------------------------------|--------------------------|
| 1. The preterimperfect         | 3. The preterperfect.    |
| 2. The preterperfect definite. | 4. The preterpluperfect. |

The Preterimperfect serves for the actions which were present at a certain time; example, *I was singing when you came in*: the word, *I was singing*, shows that the action of singing was doing when you came in.

The English language has not a proper and exclusive form corresponding to the Italian or Latin preterimperfect, but in the phrase, *I was singing when you came in*: although the expression *I was singing*, may be employed also in other instances besides this, it does, however, in this instance convey the idea of the imperfect Italian present; that is, the English definite sense must be translated into the Italian imperfect, when it conveys, as to time, the same idea as the expression, *I was singing*, does in the above-quoted instance.

The Preterperfect definite marks and defines the time, the year, or the day, when the action was done; as, *I sung yesterday; I spoke to the king last year*.

We also make use of this tense, in telling or relating any action: example, *last year the king took the field; he made himself master of several towns, and conquered whole provinces; he defeated the enemy, who made a vigorous defence; he struck a terror into his neighbours, and at last forced them to accept of such a peace as he pleased to prescribe*. All the verbs of this example are in the preterperfect definite.

Those who do not understand Latin, have some difficulty to distinguish the preterimperfect from the preterperfect definite: in order to comprehend this matter, attend to the two following observations.

\* \* 1. That the preterimperfect may be applied to a time past, or to that which is still in being. By the time still in being, or not quite past, we are to understand a day, a night, a week, a month, a year, the age we live in.

By the time past, or that which is no more, we understand yesterday, the day before yesterday, last week, last month, last year, last century. Hence we may use the



the preterimperfect thus : *I was writing to-day, I was singing this week, I was reading this month.* On the contrary, the preterperfect definite is applied to the time past, and never to that still in being : we may say, *I wrote yesterday ; I read last week ;* but we must not say, *I wrote to-day, I read to-day.*

2. But, to make the difference between the preterimperfect and the preterperfect definite, more plain and intelligible to ladies, it is sufficient to know that the first person of the preterimperfect is always terminated in *vo*, or *va*, in Italian ; as, *amáva*, I was loving ; *cantáva*, I was singing ; *godéva*, I was enjoying, &c. The preterperfect definite never has that termination : as, *amái*, I loved ; *godéi*, I enjoyed, &c.

The Preterperfect expresses actions perfectly past ; as, *I have sung, ho cantáto ; I have enjoyed, ho godúto.*

Observe, that we always make use of a verb and participle to express the preterperfect or compound tense ; as, *I have written, ho scrítto.* It is obvious, that *ho* is the verb, and *scrítto* the participle. These are expressed in Italian as well as in English ; but in Latin they make use of a single verb only.

We generally use the preterperfect to express an action done at a time which is still in being, and not entirely elapsed ; as, *I have given ; I have written ; I have spoken to-day, this morning, this week, this month, in my life-time, &c. ;* and not as some people, who confound the preterperfect definite with the preterperfect, saying, *I gave, I spoke to-day, this month, &c.* because *to-day, this month, &c.* are times still in being, which we ought to express by the preterperfect, *I have given, I have spoken, &c. to-day, this month, &c.*

The Preterpluperfect denotes not only an action perfectly past, but likewise shows that it was over, before another action of which we are speaking, began ; example, *I had supped, when you were singing ; I had done writing, when you entered.*

Here it appears plainly that there are four preterites, or past tenses ; viz. two simple, and two compound.

The simple are the preterimperfect and the preterperfect definite, which in Italian are expressed by a single

single verb, with a pronoun personal before it; as, *leggéva*, I did read, or was reading; *leggévi*, thou didst read; *leggéva*, he did read; *léssi*, I read; *leggésti*, thou read'st; *lésse*; he read. In these examples, there is no more than one verb.

The two compound preterites are the preterperfect and the preterpluperfect; which are always expressed by a verb and a participle, as, I have written, *ho scritto*; thou hast written, *hai scritto*; he has written, *ha scritto*, &c.; I had given, *io, aveva dato*; thou hadst given, *tu avevi dato*; he had given, *egli aveva dato*, &c.

The future is a tense that signifies something to come; as, I will sing, *canterò*; I will speak, *parlerò*, &c. It is either simple or compound; simple in the examples above mentioned; compound when I say, I shall have read, *avrò letto*; I shall have written, *avrò scritto*, &c.

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### Of PERSONS.

THE tenses of verbs are composed of three Persons.

The first is always expressed by *I* in the singular number, and by *we* in the plural; as, *I sing*, *we sing*.

The second person is marked by *thou* in the singular, and *you* in the plural; as, *thou singest*, *you sing*.

The third is *he* or *she* in the singular, and *they* in the plural; as, *he speaks*, *she speaks*, *they speak*.

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### Of NUMBERS.

THE tenses of the verbs have also two Numbers, the singular and the plural; singular, *I love*, *thou lovest*, *he loveth*; plural, *we love*, *ye or you love*, *they love*.

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### Of PARTICIPLES.

THE Participles are so called, because, although they are verbs, they partake of the nature and quality of adjectives; as, *amato*, *amata*, loved; *ornato*, *ornata*, adorned: one may say, *I loved*, and *I have loved*; *I adored*

*adored, I have adored; which are verbs; we also say, a man beloved, a woman loved, a God adored; then those words, loved, beloved, adored, &c. are nouns adjective, and consequently participles, from their partaking of the nature of adjectives and verbs, and from their serving to form the preterperfect.*

\* \* Observe, that whenever two verbs follow one another in the same phrase, and that the first is one of the tenses of the verbs *to have* or *to be*, the second is a participle, as, *I have seen, you have spoken, he has written, I am loved, we are commended*: the words *seen, spoken, written, loved, commended*, are participles.

The former five parts of speech, namely, the Article, Noun, Pronoun, Verb, and Participle, change their terminations in Italian: example, *il cavállo del príncipe è bello*, the prince's horse is handsome; *i caválli dei príncipi sono belli*, the princes' horses are handsome. By these two examples, you may see the change of the articles, nouns, and verbs. By the two following you will observe a change of the pronouns and participles:

*La vostra lettera è scritta* Your letter is written in  
*in una maniera affettuosa* an affectionate and familiar  
*e famigliare.* style.

*Le vostre lettere sono scritte in termini affettuosi* Your letters are written  
*e famigliari.* in affectionate and familiar  
 terms.

The other four parts of speech admit of no alteration: as, *bene*, well, which is an adverb; *con*, with, a preposition; *che*, that, a conjunction; *oimè*, alas, an interjection: these are constantly pronounced and written in the same manner; and it may be observed, that these words have neither gender, number, case, nor time.

### Of ADVERBS.

ADVERBS are words that help to express in a better manner what the verb denotes, and add more or less force and significancy to it: as, *well, ill, more, plainly, better, hardly*: example, when I say, *I teach*, this expression shows what I do, that is, *I teach*; but  
 it

it does not point out the manner how I teach. To convey this meaning, I add an adverb, thus, *I teach plainly*. We have already observed, that adverbs have neither gender, number, nor case.

There are a great many kinds of adverbs; but I shall here only give examples of two or three of the most common.

Adverbs of time: such as, *when, yesterday, to-night, to day, to-morrow, late, soon, a long while, always, never, &c.*

Adverbs of place: as, *where, here, there, above, below, towards, far, near, &c.*

Adverbs of quantity: as, *how much, how many, much, as much, little, &c.*

### Of PREPOSITIONS.

PREPOSITIONS, like Adverbs, have neither gender, number, nor case; they are always prefixed to nouns, articles, and verbs, and therefore are called prepositions, from the Latin word, *præponere*, to set before; as, *upon, near, before, without, out, in, against, for*; as, *upon the house, near the palace, in the garden, against reason, in court, before the king, &c.*

\* \* Observe that there is a great difference between the adverb and preposition; for the adverb requires nothing after it, but the sense of it is complete without the addition of another word: example, *he teaches well, you speak learnedly, you write fast*. But on the contrary, the preposition always requires some word to follow it; for example, *you are before me, it is upon the table, they are in the garden, &c.*

\* \* Observe also, that the prepositions sometimes become adverbs, when we speak absolutely, and there is neither article, noun, nor pronoun, after the prepositions; for instance, *my brother walks before, he will come after, they are behind, she is near*.

In these four examples, *before, after, behind, and near*, are adverbs; but if we said, *my brother walks before his company, he will come after us, the servant is behind us, she is near us*; then, *before, after, behind, near*, are prepositions.

### Of CONJUNCTIONS.

THE Conjunctions serve to join and connect words and sentences together; such as, *and, or, but, though, that, as, provided that, in short, &c.* example, *Peter or Paul, black or white; I promised it to you, but you must give it me again.*

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### Of INTERJECTIONS.

THE Interjections are words that make sense of themselves, and serve to express any violent emotion; as, *alas! fie! courage! halt! hush!*

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### *An Explanation of the CASES.\**

WE have already taken notice that there are five parts of speech which never change, viz. Adverbs, Adjectives, Conjunctions, Prepositions, and Interjections; for example, *prudently, prudent, and, upon, alas!* These words are always written and pronounced in the same manner, and have neither masculine nor feminine gender; neither singular nor plural number.

The five others, which are, the Article, the Noun, the Pronoun, the Verb, and the Participle, alter their termination; as, *the day; I, we; I love, I loved.*

The variation of articles, nouns, and pronouns, is called a Declension.

The change of verbs is called a Conjugation.

A declension has six variations, which are called Cases; viz. nominative, genitive, dative, accusative, vocative, and ablative.

The case, or variation of nouns, is known only by the article.

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\* *A great part of this Treatise of Cases is applicable only to the learned, and to some foreign languages, such as French, Italian, &c.; for the English have no variation in the noun, except the genitive, as, man, man's, and none at all in the article, since they only make use of the little signs, or particles, to distinguish the cases; as of, to, for, from, &c.*

I must

I must here repeat what I have before observed when treating of the articles, viz. when an article happens to precede a word beginning with a vowel, the vowel at the end of the article is retrenched, and an apostrophe is placed in its stead.

The articles of the nominative are, *the*, both in the singular and plural in English; as, *the sun, the earth, the ladies*.

This case is called the nominative, from *nominare*, to name; because it declares the name of any thing with the article *the*, and this article, with the following noun, makes the nominative; as, *the sun, the moon, the earth, the horses, the men, the women*.

The articles of the genitive are, *of the*, and *of*: for instance, *of the sun, of the moon, of the earth, of London*.

We give the name of the genitive to this case, because it shows the author or cause of the noun of which we speak; an example will make it clearer.

When we say, *the heat of the sun*; in this example, *of the sun* is the genitive case, because the sun is the author and the cause that produced the name *heat*; and so, in the following example, *the length of the street, the father's son, the fruit of the tree, the beauty of Paris*.

The word genitive comes from *gignere*, which signifies to produce.

The dative is marked by the articles *to the* and *to*, for the singular and plural; example, *to the sun, to the prince, to London, to the men, to the houses, &c.*

The dative serves to make known to whom, or to what, we give or address the thing spoken of: as *to give alms to the poor; to write to the king, to the queen, to London, to Rome*. The word dative comes from *dare*, to give.

The accusative is like the nominative, and the articles are the same: as *the sun, the earth, the women*.

The word accusative is derived from the Latin *accusare*, to accuse.

The only difference between these two cases is, that the nominative is before the verb, and the accusative after it.

To distinguish the nominative from the accusative, you have only to remember, that the nominative names the  
the

the person or thing that makes the action of the verb, and the accusative accuses or names that which receives it: example, *the king loves the queen.*

*The king* is the nominative case, because it is the king that makes the action of loving: and *the queen* is the accusative, because it is the queen that receives the action of loving from the king.

\* \* Note, that the accusative is generally put after verbs active, and prepositions; as, *I behold the sun, with the princes, for the king, &c.*

The vocative is always distinguished by the interjection *o*: it is used in calling out to a person: example, *O Peter, O Paul, &c.* Most commonly we put no article at all to express the vocative; as, *Sir, Madam, Mary, Peter, &c.*

The word vocative comes from *vocare*, to call.

The ablative, in English, is expressed by the articles *from the, from, and by.*

The ablative is generally put after the verbs passive. Now, the ladies; and those who do not understand Latin, will easily know what a verb passive is, being always composed of two verbs; the first of which is some tense of the verb *essere*, to be, and the other a participle; so that these two together make a verb passive, after which the ablative case is put: example, *I am esteemed by the king.*

The ablative is also used after the following verbs; *to take away, to receive, to obtain, to separate, &c.*

#### Examples:

<i>To take from the . . . hands.</i>	} The last words are in the abla- tive case.
<i>I have received from the prince.</i>	
<i>He is separated from . . . me.</i>	
<i>I came from . . . Italy.</i>	

The word ablative derives its origin from the Latin *ablatus*, which signifies taken away; *I am beloved by the prince. I have received a hundred pounds from the prince.*

This is the same thing as if I should say, *I have received from the prince, his love, and a hundred pounds.*

When

When the pupil is sufficiently versed in the foregoing particulars, and understands the meaning of tenses, genders, numbers, and persons, he may then be exercised in the parts of speech contained therein :

For example,

*The soldiers who fight bravely for their king, are esteemed and praised by the whole kingdom.*

*The*, is a definite article of the plural number, of the masculine gender, and the nominative case.

*Soldiers*, is a noun substantive, of the same number, gender, and case.

*Who*, a pronoun relative of the plural number, and nominative case.

*Fight*, a verb of the present indicative, and third person plural.

*Bravely*, an adverb.

*For*, a preposition.

*Their*, a pronoun possessive.

*King*, a noun substantive, masculine, in the accusative singular.

*Are*, a verb in the third person plural, and present indicative.

*Esteemed*, a participle.

*Are esteemed*, a verb passive, of the third person plural, and present indicative.

*And*, a conjunction.

*Praised*, a participle.

*Are praised*, a verb passive, of the third person plural, and present indicative.

*By*, a preposition.

*All*, a pronoun improper.

*The*, an article definite.

*Kingdom*, a noun substantive, masculine.

*By the whole*, in the ablative ; because *are esteemed*, and *are praised*, are both verbs passive, and require an ablative case after them.

It will be found extremely difficult for those who do not understand Latin, to speak or write Italian correctly, without perusing this short Introduction ; the study of it, therefore, will not only be of great assistance to them,



them, but also, in the end, save them much time and trouble.

When this Introduction is perfectly understood, the next thing is, to acquire the method of finding out the words in a Dictionary, in which they are all placed in alphabetical order.

Observe,

Nouns substantive are to be found by their singular number, and not by their plural: therefore you must not look for *heavens, horses, &c.* but, *heaven, horse, &c.*

Nouns adjective are sought for by the masculine, and not by the feminine: for example, to know the Italian of *fine*, you must look for *bello*, and not *bella*.

The method of finding out verbs in a Dictionary, is by their infinitives. In English, the infinitive is known by the particle *to* placed before the verb, as *to love, to sing*. In Italian, the infinitives terminate in *are, ere, ire*. So that if I want to know the infinitive of *amiâmo, crediâmo, sentiâmo*, I must not look for *âmo, crêdo, sênto*, but for *amâre, crêdere, sentîre*, and so form them according to the rules of each conjugation.

The Augmentatives and Diminutives, or nouns increased or diminished in their signification, are very rarely given in Dictionaries; the Rules, therefore, for their formation, will be found explained where the noun is treated of.

END of the INTRODUCTION.

# THE ITALIAN MASTER.

## PART I.

THE first thing necessary to be acquired is, the ITALIAN PRONUNCIATION; this is confined to some syllables which the Italians pronounce differently from the English, as may be seen at the end of this discourse, where the whole difficulty of the Italian pronunciation is included in a period of seven lines.

### *Of the Italian Pronunciation.*

THE Italian language contains twenty-two letters, which are pronounced by the Tuscans in the following manner: in some other parts of Italy, they pronounce the letters *b, c, d, g, p, t, z*, as with a single *e* after them, saying *be, tche, de, &c.*: but the pronunciation of TUSCANY, which is now the most approved and fashionable, is, as nearly as can be expressed in writing, as follows:

A	} Pronounced	aa, or ar	M	} Pronounced	emmay,
B		bee,	N		ennay,
C		tchee,	O		o,
D		dee,	P		pee,
E		a,	Q		coo,
F		effay,	R		erray,
G		dgge,	S		essay,
H		acca,	T		tee,
I		e,	U		oo,
J		ee, consonant,	V		voo,
L		ellay,	Z		dzaita.

Hence

Hence it appears, that the Italian pronunciation is very different from the English, and we must be careful to sound the letters, as nearly as possible, as they are marked in the preceding alphabet.

The Italians have no such letters as *k*, *w*, *x*, or *y*; at least they never make use of them, except in writing foreign names, as, *Stockholm*, *Xenocrate*, &c. and then they pronounce the former word as if it were a *c* instead of *k*; and the latter, as if it were an *S* instead of the letter *X*. You are also at liberty to write *Stocolm* and *Senocrate*.

The letters are divided into vowels and consonants, as has been already remarked in the Introduction.

## VOWELS.

### *Of the Pronunciation of the Vowels.*

THE vowels, which are *a*, *e*, *i*, *o*, *u*, are pronounced *ar*, *a*, *e*, *o*, *oo*.

*A* is always sounded open and broad, like *ar* in the English word *arm*, *art*, thus *amo*, I love, pronounce *arma*, &c.; when *a* is accented at the end of a word, *à*, it has a quicker, louder, and sharper tone than otherwise; thus in *calamità*, calamity, the *à* must be pronounced sharper and louder than in *calamita*, a loadstone.

*E* is never mute in Italian, as it often is in French, but it has two sounds, one close and one open; it is close as in the English words *mellow*, *bent*, *bet*, *pet*, &c.; thus, *béne*, good; *bezzi*, money; *pezzo*, a piece, &c.; it is generally close in Italian words derived from the Latin, in which the *i* in Latin was changed into *e* in Italian; as *sélva*, from *sylva*, wood; *pésce*, from *piscis*, fish, &c. &c.; *e* is always close at the end of words of more than one syllable; example, *Arse di speme*, *e perde il cor dolente*; he was inflamed with hope, and his heart is overwhelmed with grief.

*E* has an open sound, like *a* in *tape*, *faith*, &c.; as, *téma*, a theme, pronounce *tamar*; *Mazeppa*, &c. &c.  
*E* is

*E* is open before *st*, in nouns substantive, as *feſta*, a festival; *veſte*, a garment; *arreſto*, an arrest.

N. B. Exceptions to the above rule are, *ceſto*, a tuft of graſs; *deſtino*, deſtiny; *deſtrezza*, dexterity; *meſtizia*, ſadneſs.

*Mele*, with an open *e*, pronounced *malay*, ſignifies *honey*; and with *e* cloſe, pron. *melley*, ſignifies *apples*.

*I* is pronounced like *ee* in the Engliſh word *feet*; as *diritto*, direct, pronounce *deereſto*; *cimitério*, a church-yard, pronounce *tcheemetareo*.

*O* has two ſounds, one cloſe, as in the words *vol*, *dol*, *don*, *cord*, *tom*; as, *volere*, to be willing, &c. : and the other open and broad, as in *dore*, *ſtore*, *more*, &c. as *povero*, poor; *morte*, death, &c.

Of—O—cloſe.

*O* (like *E*) is generally cloſe in Italian words derived from the Latin, in which the *u* of the Latin word was changed into *o* in the Italian; as, *dolce*, from the Latin *dulcis*, ſweet; *molto*, from *multum*, many; *volgo*, from *vulguſ*, vulgar, &c. &c. which words pronounce, ſoftening the *o* a little, *doltche*, *molto*, *volgo*.

*O* is cloſe when accented, in words ending in *óne*, *óra*, *óre*, *óſo*; as, *orazione*, prayer; *qualóra*, whenever; *Signóre*, Sir; *amoróſo*, amorous.

*O* is alſo cloſe before *l*, *m*, *n*, *r*; as *volere*, to be willing; *tómba*, a grave; *barone*, baron; *córtē*, a court.

(N. B. Except when preceded by *i* or *u*.)

*O* is cloſe before, *gn*; as, *Bologna*, which pronounce *Bolonnia*; *bisogno*, want, pronounce *bisonno*, &c. &c.; and it is alſo cloſe before *s* in adjectives; as *amoroso*, amorous, &c.

Of—O—open.

*O* is pronounced open when preceded by *i* or *u*; as, *chioma*, head of hair, pronounce *Keomár*; *Giove*, Jove, pronounce *Jove*; *cuore*, a heart, pronounce *core*. The final *ò*, when accented, is likewiſe open, as *amò*, *parlò*, &c.; and ſo it is in all monosyllables, as *fo*, *so*, *vo*, &c.

*O* is alſo open before *s* in ſubſtantives; as, *roſa*, a roſe; *ſpoſa*, a ſpouſe.

*U* is pronounced like *oo* in Engliſh; example, *publicazione*, pronounce *pooblécatſeonay*.

Obſerve,

Observe, that this example gives the pronunciation of the five vowels.

Diphthongs are the union of two vowels : Triphthongs of three. They are pronounced distinctly, and yet form but one syllable : as, *mái*, never ; *i mîi*, mine ; *i tuí*, thine ; *i súi*, his : but to pronounce them properly, we should hear them sounded by a master. See the collection of syllables, and words of most difficult pronunciation, where we speak of *u* before *o*, after treating of the pronunciation of consonants.

## CONSONANTS.

### *Of the Pronunciation of Consonants.*

THE consonants *b, d, f, l, m, n, p, r*, are pronounced as in English.

Some of the consonants vary from the English pronunciation, especially *c, g, z*, to which may be added *h, t*, and *s*, and upon each of which there are several particulars to be observed.

*C*, before the vowels *a, o, u*, and before the consonants *l, r*, is pronounced the same as in English ; for instance, *cása*, a house ; *cóllo*, a neck, *cúra*, care ; *Cristo*, Christ ; *cleménza*, clemency ; *crudéle*, cruel.

*C*, before the vowels *e* or *i*, sounds like *che* and *chi* in the English words *cherry* and *chick* ; examples :

		Pronounce
<i>Césare</i> ,	<i>Cæsar</i> ,	<i>Chésare</i> .
<i>Cecità</i> ,	blindness,	<i>checheetà</i> .
<i>Città</i> ,	a city,	<i>chittà</i> .

If two *cc*'s come before the vowels *e* or *i*, the former is sounded as *t*, and the latter like *che* in *cherry* : example, *accénto*, an accent, pronounce *atchénto* ; *braccio*, an arm, pronounce *brátcheo*.

When, after *ci*, there is a vowel : as, *cia, cie, cio, ciu*, it must be pronounced as one syllable, so as to lose

lose, in some measure, the sound of the vowel *i*; examples, *Francia*, *cielo*, *bacio*, pronounce *Fránchea*, *cheaylo*; *báchea*.

The syllables *sa*, *sei*, are pronounced *sha*, *she*; example, *scemáre*, to diminish, pronounce *shaymáre*; *lasciáre*, to leave, pronounce *lashéúre*.

*Ch* is used instead of, and pronounced like, the letter *k*, which the Italians never use but in foreign names; as, *Bochsa*, pronounce *Baksa*.

The syllables *che*, *chi*, whether in the beginning or at the ending of a word, are pronounced *ka*, *ke*: example, *cherubino*, a cherubim; *chiódo*, a nail; *giovánchi*, hei-fers: pronounce *kayrubeeno*, *kebdo*, *gióvenkee*.

*F* is used by the Italians instead of *ph*, as, *Efeso*, Ephesus; *filósofo*, philosopher; *frase*, phrase.

*G* before the vowels *a*, *o*, *u*, and before consonants, is pronounced as in English: example, *gábbia*, a cage; *góbbo*, hunchbacked; *gústo*, taste; *grádo*, a degree; *grído*, a cry.

*G* before *e*, *i*, is pronounced as in the English words *geography*, *gin*.

When two *gg*'s precede the vowels *e*, *i*, the first *g* is pronounced as a *d*, and the last as a *g*: for example, *oggétto*, an object; *oggi*, to-day; read *odgétto*, *edgi*. But as well in *gélo* and *giro*, as in *oggétto* and *oggi*, &c. we must not dwell much on the *d*, but pronounce it so smoothly, as to render it almost imperceptible to the ear.

When after the syllable *gi*, there is a vowel, as *gia*, *gio*, *gin*, the *g* must not be sounded at all, and the *i* is pronounced like an English *j*; for instance, *giardíno*, *giórno*, *giúdice*, pronounce *jardíno*, *jórno*, *júdicehay*.

*G* before *ti* is pronounced like *ll* in the French word *fille*, or like the *ll*, in the Spanish word *camarilla*, first in the different inflexions of the article and pronoun *il*, *lo*; secondly, in the pronoun, *egli*, *eglino*; thirdly, when it is followed by a vowel, and forms a diphthong, as in *vaglio*, *maglio*.

The syllables *gna*, *gne*, *gni*, *gno*, *gnu*, are pronounced something like *niar*, *nie*, *ni*, *naio*, *niu*: for example, *guadagnáre*, to gain; *agnéllo*, a lamb; *ignúdo*, naked; *incógnito*, unknown; read *guadanniáre*, *anniéllo*

*amille, innido, innocto.* In short *gn*, before a vowel, retains the same sound, as in the French words *Allenagne, Espagnes, montagnes.*

The syllables *ghe, ghi*, are pronounced like *gue*, and *gui*, in the English words *guest* and *guinea*; as *bottéghe*, shops, sound *bottégue*; *luoghi*, places, sound *luégui*.

The letter *h* is never aspirated, nor pronounced at the beginning of words; as, *ho, I have, &c.* But according to the modern orthography, all words are written without an *h*, except the three persons singular, and the third person plural of the present indicative of the verb *avere*; and this in order to distinguish the verb *ho* from the sign of the vocative *o*, or from *o* the conjunction: as likewise *hai* from *ai*, the article, in the dative plural masculine gender, *ai signóri*, to the lords or gentlemen; and lastly, *ha* from the dative indefinite, *a Piétro*, to Peter; and *hanno* from *anno*, which signifies a year.

The Italians never pronounce the letter *h*, and in their present practice they even omit it in writing, except when it happens to be preceded by a *c* or *g*, as in the words *chiáro*, clear; *chiáve*, a key; *piághe*, wounds, &c.

The letter *j* is considered sometimes as a consonant and sometimes as a vowel; as a consonant, when it makes a syllable with a vowel, as in *aiuto, jeri*; though, according to the present orthography, they write indiscriminately *aiuto* or *aiuto*, *jeri* or *ieri*.

It is considered as a vowel when it makes a syllable with a consonant, as in the plural of the names ending in *io* short, in the singular, which take a *j* in the plural; as *principj, tempj*; where it is pronounced long, almost as a double *i*.

*S*, in the beginning of words, is pronounced as in English: for example, *salúte, sóle, sále, singoláre, sérvó, sópra.*

*Sa*, in these words, *cosa*, a thing; *rosa*, gnawed, must be pronounced like the first syllable of *salúte*, that is to say, strong.

The same may be said of all adjectives ending in *oso*; as, *glorióso*, glorious; *vittorióso*, victorious; as

well in the singular as in the plural, masculine and feminine.

With regard to adjectives terminating in *ese*, and to words in *uso*, the letter *s* must be pronounced as in the English words *misery*, *desire*, &c. except, *fuso*, a spindle, where the *s* must be sounded, as in *salute*.

*Così*, in like manner, is pronounced *cossì*, that is, with a strong hissing sound, as if there were two *ss*'s, and dwelling upon the last.

Pronounce, then, the letter *s*, between two vowels, like a *z*; as, *sa*, *se*, *si*, *so*, read and pronounce them as if they were written *za*, *ze*, *zi*, *zo*; but in all words that have *si* added to them, as *scrivesi*, they write, *s* preserves its natural sound.

In the following words, the syllable *ti* is pronounced hard; as *simpatia*, sympathy; *natio*, native, or genuine; *malattia*, illness; *questione*, question; *molestia*, trouble; and a few verbs, as *tiene*, *potiâte*, *patiamo*, *patiâte*, which are to be acquired only by practice.

*V*, in Italian, is pronounced as in English.

\* \* Observe, that when two *vv*'s come between two vowels, we must pronounce only one of them. The Italians make use of two, to indicate that those verbs are derived from the Latin. You must also mind to dwell somewhat longer upon the syllable compounded of the *v* and the vowel preceding it. Thus it ought to be pronounced as if it were detached from the remainder of the word, or as if they wrote *av-enire*, *av-entizio*, instead of *avvenire*, *avventizio*. We meet with some Italian words which are written with two *vv*'s, although not of Latin origin; as, for instance, *avvantaggio*, *avverûre*, &c.

### Of Z, and Zz.

*Z* single and double, are pronounced two ways; like *dz*, and like *ts*: the general rules are as follow—to pronounce it like *dz* in all words in which the *z* is used both in Italian and English.



EXAMPLES.		Pronounce
<i>gazétta,</i>	gazette,	<i>gadzétta</i>
<i>Lázzaro,</i>	Lazarus,	<i>Ládzaro</i>
<i>zéphiro,</i>	zephir,	<i>dzéffero</i>
<i>zodiaco,</i>	zodiac	<i>dzodéaréo</i>
<i>zóna,</i>	zone	<i>dzóna, &amp;c. &amp;c.</i>

Z is also pronounced like dz, when it stands either before or after the vowels e or o open.

EXAMPLES.		Pronounce
<i>grézzo</i>	clownish	<i>gredzzo</i>
<i>Mazeppa</i>	Mazeppa	<i>Madzeppa</i>
<i>gazza</i>	magpie	<i>gadza</i>
<i>mezzo</i>	middle	<i>medzzo</i>
<i>rézza</i>	gauze	<i>rédiizza</i>
<i>zeba</i>	goad	<i>dzaba</i>
<i>zelo</i>	zeal	<i>dzalo</i>
<i>Zenofonte</i>	Xenophon	<i>Dzenofontay</i>
<i>zeta</i>	Z	<i>dzata</i>
<i>zendado</i>	tiffany	<i>dzendádo</i>
<i>zénzero</i>	ginger	<i>dzénzaro</i>
<i>ziffera</i>	cypher	<i>dzeffara</i>
<i>zigríno</i>	chagreen	<i>dzegreeno</i>

Z (single as well as double) is pronounced like ts in all words in which it is followed by two vowels, the first being i, as *Fázio*; *grázia*, grace; *spázio*, space; *azióne*, action; *zio*, uncle; &c. &c.: pronounce *Fatsio*, *gratsia*, *spatsio*, *atsionay*, *tsio*. It is also pronounced as ts, when preceded by l or r; as,

EXAMPLES.		Pronounce
<i>calza</i>	stocking	<i>caltsa</i>
<i>forza</i>	force	<i>fortsa</i>
<i>salzo</i>	a jump	<i>sbaltso</i>
<i>scorza</i>	bark	<i>scortsa</i>
<i>terzo</i>	third	<i>tertso, &amp;c. &amp;c.</i>

Exceptions—*garzóna*, a boy; and *orxo*, barley; in which the z has rather a softer sound.

All the other *Z's* (single and double) are pronounced like *ts*, when before or after an *e* or *o* close.

	EXAMPLES.	Pronounce
<i>Arezzo</i>	<i>Arezzo</i>	<i>Aretso</i>
<i>avvezzo</i>	accustomed	<i>avvetso</i>
<i>bellèzza</i>	beauty	<i>belletsa</i>
<i>brezzo</i>	a small coin	<i>betso</i>
<i>disprezzo</i>	contempt	<i>dispretso</i>
<i>fazzolétto</i>	handkerchief	<i>fatsolétto</i>
<i>gentilèzza</i>	gentility	<i>gentilétsa</i>
<i>nózze</i>	a wedding	<i>nótse</i>
<i>pezzo</i>	a piece	<i>pétso</i>
<i>pózzo</i>	a well	<i>pótso</i>
<i>prezzo</i>	prize	<i>prétso</i>
<i>ribrezzo</i>	fear	<i>ribrétso</i>
<i>zeppo</i>	block	<i>tseppo</i>

Observe, that all words with *z*, pronounced either like *dz* or *ts*, require a slight pause or stress on the *d* or *t*, thus *mezzo*, *gentilèzza*, *nozze*, pronounce *méd-zo*, *gentilét-sa*, *nót-se*, &c.

### *A Collection of Words and Syllables, most difficult to be pronounced.*

BEFORE you proceed to this collection, attend to the pronunciation of the syllables, *cia*, *cie*, *cio*, *ciu*; *sce*, *sci*, *scio*, *sciu*, *gia*, *gie*, *gio*, *giu*; *gli*, *glia*, *glio*.

*Ce*, *ci*, pronounce as *che*, *chi*, in *cherry* and *chick*.

*Ciceróne*, *céci*, *cecità*, *cénere*, *céna*, *cenáre*, *cérchio*, *cíbo*, *città*, *cítàra*, *accénto*, *bácio*, *ciaschedúno*, *cíela*, *cioè*, *ciúrma*.

*Che*, *chi*, pronounce *ká*, *kee*.

*Che dite?* *che fate?* *che volete?* *chi cercáte?* *chi volete?* *chi domandáte?*

*Ge*, *gi*, *gli*, pronounce *dge*, *dgi*, *li*, as in *million*, *William*, &c.

*Gésto*,

*Gésto, génio, gélo, gènte, géro, giudice, maggiore, leggiadro, giorno, giovane. / Guagno, figlio, pigliare; gionchiglia, foglio, orgoglio, saggio, Maggio.*

*Gna, gne, gni, gno, gnu*, pronounce *nniar, nnia, nniee, nnio, nnioo*, in one syllable, as we have already observed when treating of the pronunciation of consonants.

*Bagnare, guadagnare, legna, ingegnere, magnifico, pugno, legno, signore, ingegno, ignudo.*

*Scia, sce, sci, scio, sciu*, pronounce *sheu, sha, she, sho, shin. Sciatica, scagliare, discifrare, disciogliere, acciutto.*

*Sa, se, si, so.*

Attend to the pronunciation of *salute, cosa, rosa, (participle), roso, sposa, casa, virtúso, così.*

*U*, pronounce *oo*.

*Tu, virtù, pugnare, pugno, maturo, funtato, muro, bruno.*

*U*, before *o*.

When those two vowels form but one syllable, the *u* must be pronounced almost insensibly.

*Buono, fuoco, giuoco, figliuolo, figliuola.*

Except from this rule *tuo, suo, subcero, subcera, virtúso, &c.* because the *u* and *o* are two syllables.

The Florentines, in the words *buono, fuoco, &c.* pronounce the *u* rather stronger than the Romans, who indeed sound those words in such a manner as if there were no *u* at all.

*V u*, pronounce *v*.

*Avvenire, inavvertenza, avvézzo, avvento.*

Remember what has been said of the pronunciation of the consonant *v*.

*Z, or zz*, pronounce *ts*.

In the words *nozze, fazzolétto, pózzo, pazzia, pázzo, &c.*

*Z, or*

	PRONOUNCE.	EXAMPLE.	PRONOUNCE.
U	oo	virtù	veretóo
before o	o	buóno	bono
V	viv	vivere	yívere
vv		avveníre	a-venire
Z as s	sa	diligénza	diligensa
ts	fats	Fazio	Fatsio
dz	dze	Zéfiro	dze'f'ero

*N. B. Notwithstanding the foregoing copious illustration of this essential part of the Italian language, a natural and correct pronunciation can only be acquired by an attentive ear to the lessons and accentuation of an experienced Master.*

## CHAP. I.

### *Of ARTICLES in general.\**

THERE are two sorts of article, one Definite, the other Indefinite.

The Definite marks the gender, number, and case, of the nouns which it precedes, as,

The prince,	<i>il príncipe.</i>
Of the prince,	<i>del príncipe.</i>
To the prince,	<i>al príncipe.</i>
From or by the prince,	<i>dal príncipe.</i>
The princes,	<i>i príncipi.</i>
Of the princes,	<i>dei príncipi.</i>
To the princes,	<i>ai príncipi.</i>
From or by the princes,	<i>dai príncipi.</i>
The earth, land, or ground,	<i>la térra.</i>
Of the earth,	<i>della térra.</i>
To the earth,	<i>alla térra.</i>
From or by the earth,	<i>dalla térra.</i>
The earths,	<i>le térra.</i>
Of the earths,	<i>delle térra.</i>
To the earths,	<i>alle térra.</i>
From or by the earths,	<i>dalle térra.</i>

\* See BOTTARELLI'S EXERCISES, p. 14.

The articles *il* or *lo*, *la*, *del*, *dello*, *della*, *al*, *allo*, *alla*, *dal*, *dallo*, *dalla*, *i*, *gli*, *le*, are called definite articles, because they mark and define the masculine or feminine gender, and the singular or plural number of nouns to which they are prefixed.

The Definite articles have six cases, the nominative, genitive, dative, accusative, vocative and ablative.

The Indefinite article may be put before the masculine as well as the feminine gender, before the singular as well as the plural number.

The indefinite articles (or more properly prepositions) in Italian are the following monosyllables ;

*di*, *a*, or *ad* before a vowel, *da*.

Although it would be more proper to call these monosyllables *prepositions*, we shall adopt the name used by other grammarians in conformity with custom.

*Di* may be put before a noun masculine as well as feminine ; as *una corona di re*, a king's crown ; *una libbra di pane*, a pound of bread : the words *re* and *pane* are masculine : *un cappello di paglia*, a straw hat ; *tre libbre di carne*, three pounds of meat : the words *paglia* and *carne* are of the feminine gender.

The indefinite article *di* is also put before the plural as well as the singular number : example, *una corona di fiori*, a crown of flowers ; *un tondo di capperi*, a plate of capers.

The indefinite article has but three cases, the genitive, dative, and ablative.

*Of* is expressed in Italian by *di* ; *to* by *a* or *ad* before a vowel ; *from* by *da*.

### *Of the Definite Articles.*

THE English Language has but one definite article, namely, *the*, which serves for both numbers.

The Italian has three, viz. *il* and *lo* for the masculine, and *la* for the feminine.

The article *il* is prefixed to masculine nouns beginning with a consonant, and makes *i* in the plural ; as, *il padre*, *i padri* ; *il fratello*, *i fratelli* ; *il libro*, *i libri* ; *il cielo*, *i cieli*.

The article *lo* makes the plural *gli* and is put before two sorts of nouns, viz. before masculine nouns beginning with *s* and followed by a consonant; as *lo stúdio*, *lo spírito*, *lo scoláre*; *gli stúdj*, *gli spíriti*, *gli scolári*; *la spécchio*, *gli spécchj*.

If the letter *s* be followed by a vowel, we must make use of the article *il* and not *lo*; as *il soldáto*, *il sacraménto*, *il signóre*, *il secólo*, *il supérbo*; and not *lo soldáto*, &c.

When the article *lo* stands before nouns beginning with a vowel, we then retrench the vowel, and insert an apostrophe: examples, *l'amóre*, *l'onóre*, *l'ingégno*, and not *lo amóre*, *lo onóre*, *lo ingégno*; *gli amóri*, *gli onóri*, *gl'ingégni*, in the plural. The same may be said in regard to the article *la* for the feminine. We have touched upon this subject in the Introduction to the Italian tongue, in which are given some rules concerning the articles.

The article *la* serves for the feminine, and makes *le* in the plural; as,

<i>la cása</i>	<i>le cásé</i>	the houses
<i>la méssa</i>	<i>le mésar</i>	the masses
<i>la cámera</i>	<i>le cúmere</i>	the rooms
<i>la stráda</i>	<i>le stráde</i>	the streets
<i>la chiésa</i>	<i>le chiése</i>	the churches
<i>la térra</i>	<i>le térre</i>	the earths
<i>la pórtá</i>	<i>le pórté</i>	the doors
<i>la stélla</i>	<i>le stéllé</i>	the stars

### *Declension of the Masculine Articles il and lo.*

I do not put the accusative, because it is the same as the nominative; nor the vocative, because it is expressed by *o* in both languages.

Sing. Nom.	<i>il</i>	<i>lo</i>	the
Gen.	<i>del</i>	<i>dello</i>	of the
Dat.	<i>al</i>	<i>alló</i>	to the
Abl.	<i>dai</i>	<i>dallo</i>	from, and by the
Plur. Nom.	<i>i</i>	<i>gli</i>	the
Gen.	<i>dei, de'</i>	<i>dégli</i>	of the
Dat.	<i>ai, a'</i>	<i>ágli</i>	to the
Abl.	<i>dai, da'</i>	<i>dágli</i>	from, or by the

We

We do not use in the plural the articles *li, delli, alli, dalli*, as the ancients did. Yet they may be used in verse.

\* \* Note, To write correctly, we must not abridge the article *lo* in the plural, unless the following noun begins with an *i*; therefore you must write *gl' ingégni*, *gl' incéndj*, with an apostrophe, and *gli amóri, gli onóri*, without one. Nevertheless you are to make but one syllable of the article and the subsequent vowel: so that you must pronounce *ghia-móri, ghio-nóri*, and not *gli-a-móri, gli-o-nóri*. In this respect the Italian language is extremely delicate.

### Declension of the Feminine Article *la*.

Sing. Nom.	<i>la</i>	the
Gen.	<i>délla</i>	of the
Dat.	<i>álta</i>	to the
Abl.	<i>dálta</i>	from the
Plur. Nom.	<i>le</i>	the
Gen.	<i>délle</i>	of the
Dat.	<i>álle</i>	to the
Abl.	<i>dálle</i>	from and by the

\* \* \* You must not abridge *la* in the plural, unless the following word begins with an *e*; and therefore we write *l' eminénze, l' esecuzióni*, with an apostrophe, and *le ánimo, le invenzióni, le ombre, le últime*, without one. And yet we write *le effigie* in the plural, to distinguish it from the singular, because this noun has the same termination in both numbers: you are to observe the same in regard to the word *eséquit*.

### Declension of the Article *il* with a masculine noun, whose first letter is a consonant.

Sing. Nom.	<i>il libro</i>	the book
Gen.	<i>del libro</i>	of the book
Dat.	<i>al libro</i>	to the book
Abl.	<i>dal libro</i>	from or by the book
		Plur.

Plur. Nom.	<i>i libri</i>	the books
Gen.	<i>dei libri</i>	of the books
Dat.	<i>ai libri</i>	to the books
Abl.	<i>dai libri</i>	from or by the books

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*The Declension of the Article lo before a masculine noun, whose first letter is an s, followed by a consonant.*

Sing. Nom.	<i>lo spécchio</i>	the glass (mirror)
Gen.	<i>dello spécchio</i>	of the glass
Dat.	<i>allo spécchio</i>	to the glass
Abl.	<i>dallo spécchio</i>	from the glass
Plur. Nom.	<i>gli spécchj</i>	the glasses
Gen.	<i>dègli spécchj</i>	of the glasses
Dat.	<i>agli spécchj</i>	to the glasses
Abl.	<i>dàgli spécchj</i>	from the glasses

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*The Declension of the Article la before a feminine noun beginning with a consonant.*

Sing. Nom.	<i>la càsa</i>	the house
Gen.	<i>dèlla càsa</i>	of the house
Dat.	<i>àlla càsa</i>	to the house
Abl.	<i>dàlla càsa</i>	from the house
Plur. Nom.	<i>le càse</i>	the houses
Gen.	<i>dèlle càse</i>	of the houses
Dat.	<i>àlle càse</i>	to the houses
Abl.	<i>dàlle càse</i>	from the houses

The article *la* is also prefixed to feminine nouns beginning with an *s*, followed by a consonant; as, *la stràda*, *le stràde*, the street, &c.

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*The Declension of the Article lo, with an apostrophe, or elision.*

Sing. Nom.	<i>l'amóre</i>	the love
Gen.	<i>dell' amóre</i>	of the love
Dat.	<i>all' amóre</i>	to the love
Abl.	<i>dall' amóre</i>	from the love

Plur.



Plur. Nom.	<i>gli amóri</i>	the loves
Gen.	<i>dagli amóri</i>	of the loves
Dat.	<i>ágli amóri</i>	to the loves
Abl.	<i>dágli amóri</i>	from the loves

*The Declension of the Article la, with an apostrophe.*

Sing. Nom.	<i>l'ánima</i>	the soul
Gen.	<i>dell' ánima</i>	of the soul
Dat.	<i>all' ánima</i>	to the soul
Abl.	<i>dall' ánima</i>	from the soul
Plur. Nom.	<i>le ánime</i>	the souls
Gen.	<i>délle ánime</i>	of the souls
Dat.	<i>álle ánime</i>	to the souls
Abl.	<i>délle ánime</i>	from the souls

\* \* Observe, that the English have no variation in their articles for the plural; they say, *the men, the women*: the Italians have an article for each gender in the plural, *gli uómini, le dónne, i libri, le stélle*.

### *Of the Indefinite Article.*

THE Indefinite article has but three cases, or, to speak more properly, the prepositions which are most commonly placed before articles are three, and serve, as we have already mentioned, for the singular and plural, for the masculine and feminine.

Gen.	<i>di</i>	of
Dat.	<i>a, or ad</i> before a vowel,	to
Abl.	<i>da</i>	from, or by.

*The following example will show, that nouns declined by the Indefinite Article have no article in the nominative, accusative, or vocative.*

Nom.	<i>Róma</i>	Rome
Gen.	<i>di Róma</i>	of Rome
Dat.	<i>a Róma</i>	to Rome
Acc.	<i>Róma</i>	Rome
Voc.	<i>o Róma!</i>	o Rome!
Abl.	<i>da Róma</i>	from Rome

The Indefinite article is used in declining the nouns that have no article in the nominative; such as the names of angels, *d' àngeli*; of men, *d' uòmini*; of cities, *di città*; of months, *di mesi*; as also the Pronouns personal, demonstrative, interrogative, and relative; for example, *London, January, February, March, April, me, thee, him, we, you, this, that, those, these, who, &c.*

Who or which, in Italian *quàle*, may be declined by the Definite articles: for we say, *il quàle* and *la quàle*, *del quàle* and *della quàle*.

The Indefinite article may also be prefixed to all other sorts of nouns, as I have already observed: for we say, *una libbra di pàne*, a pound of bread; *un cappello di pùghia*, a straw hat; *una tazzà d' argénto*, a silver cup; *un vestito di púnno*, a cloth suit.

If the Indefinite article *di* or *da* precedes a noun beginning with a vowel, we must make an elision in the genitive, and use *ad* in the dative; as, nominative, *António*; genitive, *d' António*; dative, *ad António*; accusative, *António*; ablative, *da António*.

\* \* Observe, that in speaking of any part of the body, it is more elegant to make use of the indefinite than the definite article: hence we say, *mi trarrà l' ànima di córpo*, he will tear my soul from my body; *mi tógliè il libro di máno*, &c. he takes the book out of my hand, &c.

The Indefinite article is also put before infinitives, and signifies *to*; as, it is time to speak, to sleep, to read, to study, to write, to love, to go; *è tempo di parlàre, di dormìre, di léggere, di studiàre, di scrìvere, d' amàre, d' andàre*; but we make an elision when the verbs begin with a vowel; as, *d' amàre, d' andàre*.

\* \* Note. Whenever you meet with *of* and *to* in English, remember they are the indefinite articles; and then you must make use of the indefinite article *a* or *ad* in Italian.

*Remarks on the Articles.*

First, *Him* or *it* before a verb is always expressed by *lo*; as, I see him or it, *io lo vèdo*; we know it, *noi lo sappiamo*; I know it, *io lo so*.

Secondly, *Her* or *it* before a verb is expressed by *la*: example, I know her, *io la conosco*; I do not know her, *non la conosco*.

Thirdly, *Them* before a verb is expressed by *li* for the masculine, and by *le* for the feminine: example, *io li vèdo*, or *io le vèdo*, according to the gender.

Fourthly, The words *lo*, *la*, *li*, *le*, must be always put after the adverb *ecco*, and also after the infinitives and gerunds; as, there he is, *eccolo*; there she is, *eccola*; there they are, *eccoli* for the masculine, and *eccole* for the feminine; to see him, we must say, *per vederlo*, because *vedere* is in the infinitive: in like manner, to express seeing him, we must not say, *lo vedendo*, as is done in French, but *vedendolo*, because *vedendo* is a gerund, and the Italian rule requires that these words, *lo*, *la*, *li*, *le*, should always follow the infinitive and gerund, as also the word *ecco*, as in English, but never precede them as in French.

\*.\*. Remember, that we have been speaking of the words *lo*, *la*, *li*, *le*, and not of the articles *lo*, *la*, *li*, *le*, and that a little above, we said also the words *lo*, *la*, *li*, *le*, because these words *lo*, *la*, *li*, *le*, when they precede verbs, are not articles, but relative pronouns. They are articles only when they precede nouns or pronouns.

Fifthly, The preposition *in* is sometimes expressed in Italian by *in*; as, in Paris, *in Parigi*; in France, *in Francia*; in a room, *in una camera*; in a fire, *in un fuoco*; in all the earth, *in tutta la terra*; in a (drinking) glass, *in un bicchiere*; in a bottle, *in una bottiglia*.

When the preposition *in* is followed by the article *the*, or by a pronoun possessive, as, *in the*, *in my*, *in thy*, *in his*; we must render it by *nel*, *nello*, *nella*, *nei*, *negli*, *nel mio*, *nel tuo*, *nel suo*: example, in the garden, *nel giardino*, and not *in il giardino*.

In the spirit, *nello spirito*, and not *in lo spirito*: the ancients made use of *in lo* and *in la*.

We say, *nello spirito*, because *spirito* begins with an *s* followed by a consonant.

In the house,	<i>nella casa</i>
In the gardens,	<i>nei giardini</i>
In the fires,	<i>nei fuochi</i>
In the spirits,	<i>negli spiriti</i>
In the houses,	<i>nelle case</i>
In my garden,	<i>nel mio giardino</i>
In thy book,	<i>nel tuo libro</i>
In his or her bed,	<i>nel suo letto</i>
In his or her room,	<i>nella sua camera</i>
In his or her books,	<i>ne' suoi libri</i>
In his or her rooms,	<i>nelle sue camere</i>

When *in* precedes the pronoun possessive of the masculine gender, in the plural it is expressed by *ne'* with an apostrophe, and not by *nei*; as, in my book, *ne' miei libri*; which is practised to avoid a harshness of sound.

Sixthly, You see, by these examples, that *in* is expressed in Italian by *nel* or *nello*; in the feminine, by *nella*.

*Nel* is placed before the same nouns that we put the article *il*, and in the plural it makes *nei* or *ne'*, in the

*Nello* is put before the same nouns that we put the article *lo*, and in the plural it makes *negli*.

*Nella* is put before the same nouns as the article *la*, and in the plural it makes *nelle*.

We may express *in* by *in*, when it is before a pronoun possessive feminine, by transposing the pronoun possessive at the end of the phrase; as, in my room, *in camera mia*; in your house, *in casa vostra*; in his or her shop, *in bottega sua*; but this rule is only for feminine nouns, and not masculine.

Seventhly, When after the preposition *with*, which in Italian is expressed by *con*, we find the article *the*, or a pronoun possessive, as, with the, with my, with thy, with his, we must not say, *con il*, *con lo*, *con la*, but *col*, *collo*, *coi*, *con gli*, *colle*: example, with the prince, *col principe*, and not *con il principe*.

With the hand,	<i>collo m�no</i>
With the scholar,	<i>collo scol�re</i>

With

With the princes,	<i>coi principi</i>
With the princesses,	<i>colle principesse</i>
With the scholars,	<i>con gli scolari</i>
With my book,	<i>col mio libro</i>
With my pen,	<i>colla mia penna</i>
With your friends,	<i>co' vostri amici</i>
With my books,	<i>co' miei libri</i>

*Col* makes in the plural, *coi* and *co'*.

*Collo* makes *con gli*; *colla* makes *colle*.

Nevertheless, when the following words begin with the letter *s* and another consonant, it is more elegant to write *con lo* and *con gli*; thus you will say, *con lo strale*, *con lo scolare*, *con gli studj*; and *col* or *coll'*, when the word begins with a single consonant, or with a vowel.

Eighthly, When the preposition *with* is followed by a pronoun possessive, and this by a noun of quality, or kindred; as, with your majesty, with your highness, with your excellency, with his brother, with her mother, with her sister; *with* must then be rendered by *con*, as, *con vostra maestà*, *con sua altèzza*, *con vostra eccellenza*, *con suo fratello*, *con sua madre*, *con sua sorella*, without using the article.

\* \* \* Observe, we may also make use of *col* and *colla*, by transposing the pronouns possessive after the noun, and say, *colla maestà vostra*, *coll' eccellenza sua*, *col fratello suo*, *colla madre sua*, &c.

Ninthly, If the pronouns possessive are in the plural, then we must express *with* by *co'* for the masculine, and by *colle* for the feminine; example, with my brothers, *co' miei fratelli*, and not *con miei fratelli*; with my sisters, *colle mie sorelle*, and not *con mie sœurs*; if you choose to insert the article, you must use the same transposition, and say, *coi fratelli miei*, *coi parenti vostri*, *colle sorelle tue*, *colle madri nostre*, &c.

\* \* \* Note, The ancient authors, and some few modern ones, say *con il*, *con la*, &c.

## CHAP. II.

## Of NOUNS.

ITALIAN Nouns have but five terminations, viz. those of the five vowels, *a, e, i, o, u*.

They have but two genders, the masculine and the feminine.

Italian nouns have no variation of cases like the Latin; and it is the article only that distinguishes the case; example, nom. *il signóre*; gen. *del signóre*; dat. *al signóre*; acc. *il signóre*; voc. *ó signóre*; abl. *dal signóre*. Nom. plur. *i signóri*; gen. *dei signóri*; dat. *ai signóri*, &c.

\* \* Take notice, as a general rule, that all masculine nouns make their plural in *i*; example, *il pápa*, the pope, *i pápi*; *il pádre*, the father, *i pádri*; *il libro*, the book, *i libri*, &c.

Of Nouns ending in *a*.

Nouns ending in *a* are feminine, and form their plural in *e*; as, *la casa*, the house; *le case*, the houses; *la chiésa*, the church; *le chiése*, the churches; *la carrózza*, the coach; *le carrózze*, the coaches.

*Exceptions*.—First, All nouns ending in *ca* and *ga*, have an *h* in the plural between the *c* or *g* and the final vowel, to avoid the change of sound; as, *la mánica*, the sleeve, *le mániche*; *la piaga*, the wound, *le piághe*.

Secondly, Nouns ending in Italian in *tà*, and in English in *ty*, never change their Italian terminations in the plural; as, *la calamità*, calamity; *le calamità*, calamities: *l'autorità*, authority; *le autorità*, authorities: *la carità*, charity; *le carità*, charities.

\* \* Yet observe, that those nouns are syncopated or shortened, and their real termination is in *ade* or *ate*, according to the most ancient poets. In the plural they

they change their termination into *i*; thus we say, *béltade* or *beltáte*, in the singular, and *beltádi* or *beltáti* in the plural. I do not remember ever to have seen these nouns written in the plural with a *t*. Though the Italians sometimes make use of the termination in *ade*, yet it is better and more usual to say *bontà* than *bontáde*, and *generosità* than *generositúde*, &c.

Thirdly, Nouns masculine ending in *a*, form their plural in *i*; as, *pápa*, *pápi*; *proféta*, *proféti*.

### Of Nouns ending in *e*.

ALL Nouns ending in *e*, whether masculine or feminine, substantive or adjective, form their plural in *i*; example, *il pádre*, the father; *i pádri*, fathers; *la mádre*, a mother; *le módri*, the mothers; *prudénte*, *prudénti*, prudent.

Exceptions.—First, *Mille*, a thousand, which makes in the plural *mila*.

Secondly, the five following nouns, *re*, a king; *spécie*, a sort; *superficie*, a superficies; *effigie*, an effigy; *l' eséquie*, the funeral; which have no change of termination in the plural; for we say, *il re*, *i re*; *la spécie*, *le spécie*; *la superficie*, *le superficie*; *l' effigie*, *le effigie*; *l' eséquie*, *le eséquie*: without curtailing the article of the two last nouns in the plural to distinguish it from the singular *l' effigie*, *l' eséquie*.

Observe, that we seldom make use of the word *eséquie* in the singular.

I have taken no notice here of the noun *réquie*, repose, coming from the Latin word *réquies*, because I never saw an instance in which it was used in the plural. However, it would admit of no variation in the plural, any more than *re*, &c.

*Moglie*, wife, makes *mogli* in the plural.

### Rules for finding the Gender of Nouns in e.

First, Nouns ending in *me* are masculine; example, *il costume*, the custom; *il fiume*, the river; *il rame*, the copper; *il verme*, the worm.

There are two nouns in *me*, feminine, viz. *la fame*, hunger; and *la speme*, hope.

Secondly, there are but four nouns in *re*, feminine; viz. *la febbre*, the fever; *la madre*, the mother; *la torre*, the tower; *la polvere*, the dust.

All the nouns in *ore* are masculine; as, *il fiore*, the flower; *il calore*, heat; *il furore*, rage; *lo splendore*, splendor; *il cuore*, the heart; *il predicatore*, the preacher.

There are four nouns in *re* of both genders, viz. *il* and *la carcere*, the prison; *il* and *la cenere*, the ashes; *il* and *la folgore*, the lightning; *il* and *la lepre*, the hare.

Thirdly, Of the Italian nouns ending in *ine*, *ione*, and *one*; some are masculine and some feminine; as, *l'ordine*, the order; *la grandine*, hail; *la prigione*, the prison; *il bastone*, the stick; we say, *il fine*, when we take it for *aim* or *design*; and *la fine*, when we mean the *end*; though in the latter signification, it is usual also to say, *il fine* and *la fine*.

Fourthly, the following nouns in *nte*, are feminine; namely, *la gente*, the people; *la patente*, the patent; *la sorgente*, the source; *la corrente*, the current; *la mente*, the mind, and perhaps some few more; all the other nouns ending in *nte* are masculine, as *il dente*, the tooth; *il ponte*, the bridge; *il monte*, the mount; *il gigante*, the giant, &c. We are speaking here only of nouns-substantive, not of adjectives.

There are three nouns in *nte* which have two genders, viz. *il* and *la fante*, a servant; *il* and *la fronte*, the forehead; and *il* and *la fonte*, a fountain.

Fifthly, The other different terminations in *e* keep the same gender, as in French and Latin: example, *il pesce*, the fish; *la voce*, the voice; *la croce*, the cross; *il latte*, the milk; *la lode*, the praise: except,

*La gregge*, a flock or herd. We say likewise, *il gregge*, masculine in poetry.



## Of Nouns in i.

THE Italian language has but few nouns terminating in *i*; they are the same in the plural as in the singular, and are distinguished by the articles; namely,

<i>Singular.</i>		<i>Plural</i>
<i>il dì,</i>	the day,	<i>i dì, the days</i>
<i>il Lunedì,</i>	Monday,	<i>i Lunedì</i>
<i>il Martedì,</i>	Tuesday,	<i>i Martedì</i>
<i>il Mercoledì,</i>	Wednesday,	<i>i Mercoledì</i>
<i>il Giovedì,</i>	Thursday,	<i>i Giovedì</i>
<i>il Venerdì,</i>	Friday,	<i>i Venerdì</i>
<i>la diócesi,</i>	a diocese,	<i>le diócesi</i>
<i>il barbagiánni,</i>	an owl,	<i>i barbagiánni</i>
<i>l' ecclissi,</i>	an eclipse,	<i>la ecclissi</i>
<i>l' éstasi,</i>	an ecstasy,	<i>le éstasi</i>
<i>la perifrasi,</i>	a periphrasis,	<i>la perifrasi</i>
<i>l' énfasi,</i>	an emphasis,	<i>la énfasi</i>
<i>la metamórfosi,</i>	a metamorphosis,	<i>le metamórfosi</i>
<i>la crisi,</i>	a crisis,	<i>le crisi</i>
<i>la tési,</i>	a thesis,	<i>la tési</i>
<i>la Génesi,</i>	Genesis,	
<i>un pári,</i>	such a one,	<i>i &amp; le pári</i>

The last noun is of all genders and numbers; and we say *un pári vostro*, such a man as you; *una pári vostra*, such a woman as you; implying respect.

*Génesi* has no plural, and is of all genders. In Dante we meet with *lo Génesi*, but the generality of good writers say *la Génesi*.

There are also some proper names in *i*, as *Giovánni*, *Parígi*, *Nápoli*; and the numeral nouns, as *díci*, *úndici*, *dédici*, *trédici*, *quattórdici*, *quíndici*, *sédici*, *vénti*.

## Of Nouns in o.

Nouns ending in *o* are masculine, except, first, nouns of women, as *Saffo*, *Elo*. Second, the word *mano*, which  
is

is feminine, and makes its plural in *i*; for example, *il fratéllò*, the brother; *i fratélli*, brothers; *il fazzóletto*, the handkerchief, *i fazzolétti*; *la máno*, the hand, *le máni*; *uómo*, man, makes *uomini* in the plural.

\* \* Note, that nouns-substantive in *aro*, more elegantly change their termination into *ajo*; thus we say,

*Gennáro* and *Gennájo*, January.

*Febbráro* and *Febbrájo*, February.

*Calzoláro* and *calzolájo*, a shoemaker.

*Mortáro* and *mortájo*, a mortar.

There are some nouns in *o* which terminate in the plural more elegantly in *a* than in *i*, and then they become feminine in the plural; they are as follow:

<i>l' anéllò</i> ,	<i>le anélla</i> ,	the rings
<i>il bráccio</i> ,	<i>le bráccia</i> ,	the arms
<i>il budéllò</i> ,	<i>le budélla</i> ,	the bowels
<i>il calcáagno</i> ,	<i>le calcáгна</i> ,	the heels
<i>il cérchio</i>	<i>le cérchia</i> ,	the circles, hoops
<i>il cíglio</i> ,	<i>le cíglia</i> ,	the eyebrows
<i>il córno</i> ,	<i>le córna</i> ,	the horns
<i>il dito</i> ,	<i>le dita</i> ,	the fingers
<i>il ditéllò</i> ,	<i>le ditélla</i> ,	the armpits
<i>il filo</i> ,	<i>le fila</i> ,	the threads
<i>il frútto</i> ,	<i>le frútta</i> ,	the fruit
<i>il gésto</i> ,	<i>le gésta</i> ,	the actions, feats
<i>il grido</i> ,	<i>le grida</i> ,	the cries
<i>il gúscio</i> ,	<i>le gúscia</i> ,	the shells
<i>il ginócchio</i> ,	<i>le ginócchia</i> ,	the knees
<i>il lábbro</i> ,	<i>le lábbra</i> ,	the lips
<i>il lenzuóio</i> ,	<i>le lenzuola</i> ,	the sheets (of a bed)
<i>il légo</i> ,	<i>le légnà</i> ,	the sticks
<i>il mélo</i> ,	<i>le méla</i> ,	the apples
<i>il mémbro</i> ,	<i>le mémbra</i> ,	the limbs
<i>il múro</i> ,	<i>le múra</i> ,	the walls
<i>il migliájo</i> ,	<i>le migliája</i> ,	the thousands
<i>il miglio</i> ,	<i>le miglia</i> ,	the miles
<i>l' orécchio</i> ,	<i>le orécchia</i> ,	the ears
<i>l' ósso</i> ,	<i>le óssa</i> ,	the bones
<i>il pájo</i> ,	<i>le pája</i> ,	the pairs

*il pómo*

<i>il pómo,</i>	<i>le póma,</i>	the apples
<i>il púgno,</i>	<i>le púgna,</i>	the fists
<i>lo stájo,</i>	<i>le stája,</i>	the bushels
<i>il riso,</i>	<i>le rísa,</i>	the laughs
<i>l'úovo,</i>	<i>le úova,</i>	the eggs
<i>il rúbbio,</i>	<i>le rúbbia,</i>	the measures
<i>il vestígio,</i>	<i>le vestígia,</i>	the footsteps

Nouns of two syllables ending in *co* and *go*, take an *h* in the plural, in order to avoid a change of pronunciation: examples, *il fuóco*, the fire, *i fuóchi*, the fires; *il luógo*, the place, *i luóghi*, the places.

Two are excepted.

*Il pórcu*, the pig; *i porci*, the pigs.

*Il Gréco*, Greek; *i Gréci*, Greeks.

The other nouns in *co* and *go*, of more than two syllables, do not take an *h* in the plural; as, *amíco*, *amíci*, friends; *doméstico*, *doméstici*, domestics; *canónico*, *canónici*, canons; *cattólico*, *cattólici*, catholics; *médico*, *médici*, physicians; *mendíco*, *mendíci*, beggars.

The following are exceptions:

<i>Albérgu,</i>	<i>albérgi,</i>	dwellings
<i>Antíco,</i>	<i>antíchi,</i>	ancients

*Astrólogo*, astrologer, makes *astrólogi* and *astrólogi*.

In like manner, *mónaco*, a monk, forms in the plural *mónachi* and *mónaci*.

<i>Antíco,</i>	<i>antíchi,</i>	the ancients
<i>Beccafíco,</i>	<i>beccafíchi,</i>	fig-peckers
<i>Bifólco,</i>	<i>bifólchi,</i>	labourers
<i>Catafálco,</i>	<i>catafálchi,</i>	scaffolds
<i>Diálogo,</i>	<i>diálogi,</i>	dialogues
<i>Fiamíngo,</i>	<i>Fiamíngi,</i>	Flemings
<i>Recíproco,</i>	<i>ricíprochi,</i>	reciprocals
<i>Siniscálco,</i>	<i>siniscálchi,</i>	high-stewards
<i>Tedésco,</i>	<i>Tedéschi,</i>	Germans
<i>Tráfíco,</i>	<i>tráfíchi,</i>	tradings

Nouns ending in *io* form their plural in *ii*, *ji*, or *í*, observing the two following rules.

1st. Those in which the *io* is long, the *i* of *io* being accented, and making a dissyllable, retain the two syllables in the plural, changing *o* into *i*; thus, *natío*, *pío*, *zío*, *mormorío*, make in the plural *natíi*, *píi*, *zíi*, *mormoríi*.

2nd. Those in which the *io* is short, the *io* making but one syllable, change *io* into *j* or *i* omitting the final *o* as follows:

SINGULAR.	PLURAL.	EXAMPLES.	
<i>io,</i>	<i>j,</i>	{ <i>tempio,</i>	<i>tempj.</i>
		{ <i>necessario,</i>	<i>necessaryj.</i>
		{ <i>principio,</i>	<i>principj.</i>
<i>chio,</i>	<i>chi,</i>	{ <i>occhio,</i>	<i>occhi.</i>
		{ <i>vecchio,</i>	<i>vecchi.</i>
<i>glio,</i>	<i>gli,</i>	{ <i>foglio,</i>	<i>fogli.</i>
		{ <i>figlio,</i>	<i>figli.</i>
		{ <i>consiglio,</i>	<i>consigli.</i>
<i>cio and ccio,</i>	<i>ci and cci,</i>	{ <i>bacio,</i>	<i>bati.</i>
		{ <i>laccio,</i>	<i>lacci.</i>
		{ <i>impaccio,</i>	<i>impacci.</i>
		{ <i>fantoccio,</i>	<i>fantocci.</i>
<i>gio,</i>	<i>gi,</i>	{ <i>raggio,</i>	<i>raggi.</i>
		{ <i>saggio,</i>	<i>saggi.</i>
<i>ajo,</i>	<i>ai,</i>	{ <i>mugnojo,</i>	<i>mugnai.</i>
		{ <i>librajo,</i>	<i>librai.</i>
<i>ojo,</i>	<i>oi,</i>	{ <i>rasojo,</i>	<i>rasoi.</i>
		{ <i>vasojo,</i>	<i>vasoi.</i>

### Of Nouns in *u*.

THE Italian language has but few nouns in *u*; and they do not change their termination in the plural: examples:

<i>la grù,</i>	a crane,	<i>le grù</i>
<i>la gioventù,</i>	youth,	<i>le gioventù</i>
<i>la servitù,</i>	servitude,	<i>le servitù</i>
<i>la tribù,</i>	a tribe,	<i>le tribù</i>
<i>la virtù,</i>	virtue,	<i>le virtù</i>
<i>la schiavitù,</i>	slavery,	<i>le schiavitù</i>

### Remarks on some Nouns.

\* \* \* When the letter *l* is found in Latin and French after *f*, *b*, *p*, we must change *l* into *i*. Examples, *fleur*, *fiore*; *blanc*, *bianco*; *blanche*, *bianca*; *plein*, *pieno*; *temple*, *tempio*; *plomb*, *piombo*.

\* \* \* Note,

\* \* Note, the Italians never put a *c* or *p* before a *t*, but the *p* or *c* are changed into *t*: examples, *doctus*; *dòtto*; doctor, *dottóre*; act, *átto*; aptitude, *attitúdi-ne*; adoption, *adozióne*.

*Ph* is changed into *f*; example, philosopher, *filósofo*; Ephesus, *Efeso*: *x* is changed into *s* or *ss*, and sometimes into *c*; as, Xerxes, *Sérse*; Alexander, *Alessándro*; excellent, *eccellénte*.

### Of the Augmentatives.

THE Italians, more than other nations, have this peculiarity in their language, that they can augment or diminish the signification of the nouns, by only adding certain syllables to the end of them, which they call augmentatives or diminutives.

Augmentatives are words which, by the increase of a syllable, increase also in their signification.

There are two sorts of augmentatives; the first terminates in *one*, to express any thing great and large; as, *cappéllo*, a hat, which, by changing *o* into *one*, makes *cappellóne*, a large hat; *sála*, a hall; change *a* into *one*, and you make *salóne*, a large hall; *frate*, a friar; *frátone*, a fat overgrown friar: *casa*, a house; *casóne*, a great house: *libro*, a book; *libróne*, a large book: and so of the rest.

\* \* Observe, that the augmentatives ending in *one* are always masculine, though the nouns from whence they are formed be feminine; example, *una pórtá*, *un portóne*; *la cámara*, *il camérone*.

The other augmentatives are formed by changing the last letter of the word into *accio*, for the masculine, and into *accia*, for the feminine; but then these augmentatives declare the thing somewhat contemptible; as, *cappéllo*, a hat; *cappelláccio*, a great ugly hat.

*Sála*, a hall; *Saláccia*, a great dirty hall.

*Cúsa*, a house; *casáccia*, a great dirty house.

Nouns terminating in *ame*, denote plenty or abundance of any thing common; as, *gentéme*, abundance of people; *ostéme*, abundance of bones.

Observe, nevertheless, that in those terminations  
D 2 there

there are nouns which are not augmentatives ; for instance, in *one*, we find *bastone*, a stick : in *áme*, *stáme*, *worstead* ; in *áccio*, and in *áccia*, *lúccio*, a halter ; *fáccia*, a face, &c.

### Of Diminutives.

ALTHOUGH the diminutives are increased by the addition of one or more syllables, yet the addition lessens the signification of their primitives.

There are two sorts of diminutives, one of kindness and flattery, another of compassion.

The diminutives of kindness and flattery have their terminations in *ino*, *etto*, *ello*, for the masculine ; and in *ina*, *etta*, *ella*, for the feminine ; examples, from *póvero*, poor, come *poveríno*, *poverétto*, *poveréllo*, a poor little man, *poverína*, *poverétta*, *poverélla*, a poor little woman.

The diminutives of compassion end in *uccio*, *uzzo*, *icciúolo*, for the masculine, and in *uccia*, *uzza*, *icciúola*, for the feminine ; example, from *uómo*, a man, is formed *uomúccio*, *uomúzzo*, *uomicciúolo*, a poor little man. *MP*

\* \* Note, the diminutives convey no meaning of contempt like the augmentatives ; so that to express a little old man, you may use indifferently *vecchiétto*, *vecchíno*, *vecchiettíno*, *vecchiaréllo*, *vecchiarellíno*, except the termination *uccio* and *uzzo* ; as, *vecchiúzzo*, *casúccia* ; as also *cásina*, *casétta*, to express a small house.

\* \* Observe also, that the diminutives in *ino* and *ina*, have something of tenderness and persuasive flattery in them ; examples, the pretty little prince, *il principíno* ; the pretty little princess, *la principessína*.

In her pretty little room, *nel suo bel cameríno*.

*Cáne*, a dog, has its diminutive *cagnuolino*, a pretty little dog.

*Távola*, makes *tavolino*, a little table.

*Cása*, a house, *casíno*, a small house.

*Cámara*, a room, *cameríno*, a little room.

*Berrétta*, *berrettíno*, a little cap (for men) ; which show that several feminine nouns in *a* make their diminutives in *ino*.

### Of Nouns Adjective.

THE adjectives always agree with their substantives in gender, number, and case.

There are two sorts of adjectives, one terminated in *o*, the other in *e*. The adjectives in *o* serve for the masculine ; example, *béllo, sánto, dótto, ricco, póvero* : these adjectives, and all others ending in *o*, form their plural in *i* ; as, *bélli, sánti, dótti, ricchi, póveri*.

To make these adjectives of the feminine gender, you must change *o* into *a*, as *béllo, bélla; dótto, dótta; ricco, ricca* : and in the plural you must change *a* into *e* ; as, *bélle, dótte, ricche*.

The other adjectives ending in *e* are of the masculine and feminine gender, without changing their termination, and they form their plural in *i*, as well for the masculine as feminine : examples, *un uómo prudente, una dóнна prudente; due uómini prudenti, due dónne prudenti*.

From the adjectives we may form comparatives and superlatives.

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### Of Comparatives.\*

THE English comparatives are adjectives, before which are put the particles, *more, less, better, worse, &c.*

The Italian comparatives have before them, *più, méno*, or *méglio* : as, *più dótto*, more learned ; *méno dótto*, less learned ; *più bélla*, more handsome ; *méno bélla*, less handsome.

The comparatives serve to compare one thing with another : *the sun is larger than the earth; your sister is better dressed than your niece*. In these examples we compare the sun with the earth, the sister with the niece.

There are four Italian comparatives, which end in *ore* : they may also be expressed by *più*, except *miglióre*,

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\* See EXERCISES, p. 16.

the last without repeating the verb, but by *di*, &c.; but when the objects compared are in the accusative case, that is to say, after an active verb, then the comparative *than* must be expressed by *che* before the last object: example, I esteem you more *than* your brother; *stimo più voi che vostro fratello*.

\* \* See the Second Part of this Grammar, in the chapter of the concord of nouns, the rule concerning the comparison, when it is made by *as much as*, *so*, &c.

### Of Superlatives.\*

THE English superlative is only a noun adjective, to which is prefixed the article *most*, in order to heighten the sense; as, *most learned*, *most honoured*.

The Italian superlative is formed from the noun adjective, by changing the last letter into *issimo* for the masculine, and into *issima* for the feminine; thus from *grande*, great, you form *grandissimo*, greatest; from *bella*, handsome, *bellissima*, handsomest.

The *most*, is expressed by *il più*, *la più*; as, the fairest, or most fair, *il più bello*, *la più bella*, *i più belli*, *le più belle*; the largest, *il più grande*.

\* \* Observe, that by changing the last letter of adjectives in *issimamente*, the superlative adverbs are composed; as, from *dotto*, learned, *dottissimamente*, most learnedly; from *ricco*, rich, *ricchissimamente*, most richly; from *prudente*, prudent, *prudentissimamente*, most prudently.

You are also to take notice, that the positive is sometimes used in the Italian language, instead of the superlative; as, *è la bella delle belle*; as if one were to say, she is the fairest of the fair.

There is also another sort of superlative; for we say, *un uomo dritto dritto*, to signify a very learned man.

### Observations on some Nouns.

Observe that the six following words, *uno*, *bello*, *grande*, *santo*, *quello*, *buono*, are abridged or retrenched before

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\* See EXERCISES, p. 23.



before masculine nouns beginning with a consonant, and we only write,

*Un, bel, gran, san, quel, buon* ; as, *un libro, bel càme, gran fuóco, san Michèle, quel bastóne, buon figliuolo.*

Before the feminine nouns we write,

*Una, bella, gran, santa, quella, buona.*

None but *gran* is shortened before feminines.

\* \* See, in the Second Part, the chapter concerning words which are to be abridged.

*Fráte* signifies a friar, or brother of a religious order.

In this sense we abridge the word *fráte* before the proper names of men, and only use *fra* ; as, *fra Piétro*, brother Peter ; *fra Páolo*, brother Paul ; *fra Agostino*, brother Augustine ; *fra Giovánni*, brother John.

We must remember also, that *fra*, before numeral nouns, signifies in : example, *fra un ánno*, in a year ; *fra due mesi*, in two months ; *fra quíndici giòrni*, in fifteen days.

## Numeral Nouns

One,	<i>Un, úno, úna</i>
Two,	<i>due</i>
Three,	<i>tre</i>
Four,	<i>quáttro</i>
Five,	<i>cínque</i>
Six,	<i>séi</i>
Seven,	<i>sétte</i>
Eight,	<i>óttó</i>
Nine,	<i>nóve</i>
Ten,	<i>diéci</i>
Eleven,	<i>úndici</i>
Twelve,	<i>dóddici</i>
Thirteen,	<i>trédici</i>
Fourteen,	<i>quattórdici</i>
Fifteen,	<i>quíndici</i>
Sixteen,	<i>sédici</i>
Seventeen,	<i>diciasétte</i>
Eighteen,	<i>dicióttó</i>
Nineteen,	<i>diciannove</i>
Twenty,	<i>vénti</i>

Twenty-one,	<i>ventino</i>
Twenty-two,	<i>venti-due</i>
Twenty-three, &c.	<i>venti-tre, &amp;c.</i>
Thirty,	<i>trénta</i>
Forty,	<i>quaránta</i>
Fifty,	<i>cinquánta</i>
Sixty,	<i>sessánta</i>
Seventy,	<i>settánta</i>
Eighty,	<i>ottánta</i>
Ninety,	<i>novánta</i>
Hundred,	<i>cénto</i>
Two hundred,	<i>dugénto</i>
Three hundred,	<i>trecénto</i>
Thousand,	<i>mílle</i>
Two thousand,	<i>due míla</i>
Million,	<i>milióne</i>
A score,	<i>una ventina</i>
Half a score,	<i>una decina</i>
A dozen,	<i>una dozzina</i>
A score and a half,	<i>una trentina</i>

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### Ordinal Nouns.

First,	<i>Primo</i>
Second,	<i>secóndo</i>
Third,	<i>térzo</i>
Fourth,	<i>quárto,</i>
Fifth,	<i>quínto</i>
Sixth,	<i>sésto</i>
Seventh,	<i>séttimo</i>
Eighth,	<i>ottávo</i>
Ninth,	<i>nóno</i>
Tenth,	<i>décimo</i>
Eleventh,	<i>undécimo</i>
Twelfth,	<i>duodécimo</i>
Thirteenth,	<i>décimotérzo</i>
Fourteenth,	<i>décimoquárto</i>
Fifteenth,	<i>décimoquínto</i>
Sixteenth,	<i>décimosésto</i>
Seventeenth,	<i>décimoséttimo</i>
Eighteenth,	<i>décimottávo</i>

Nineteenth

Nineteenth,	<i>décimonove</i>
Twentieth,	<i>ventésimo</i>
One-and-twentieth,	<i>ventésimo primo</i>
Thirtieth,	<i>trentésimo</i>
Fortieth,	<i>quarantésimo</i>
Fiftieth,	<i>cinquantésimo</i>
Sixtieth,	<i>sessantésimo</i>
Seventieth,	<i>settantésimo</i>
Eightieth,	<i>ottantésimo</i>
Ninetieth,	<i>novantésimo</i>
Hundredth,	<i>centésimo</i>
Thousandth,	<i>millésimo</i>
Last,	<i>último</i>

The proportional numbers are, *sémplice*, *dóppio*, *triplicato*, *quadruplicato*, *centuplicato*, single, double, threefold, fourfold, a hundredfold.

The distributive nouns are, *ad uno ad uno*, one by one; *a due a due*, two by two.

In French and English all ordinal numbers may be formed into adverbs, but in Italian they have only *primariamente* and *secondariamente*.

To express thirdly, fourthly, &c. they say *in terzo luogo*, *in quarto luogo*, &c. in the third place, in the fourth place, &c.

*A Method by which those who understand FRENCH may learn a great many ITALIAN words in a short time.*

THOUGH Italian is said to be a corruption of the Latin, yet it has a greater conformity and resemblance with the French than with any other language; for French words, with a little variation, are all Italian, as may be seen by the following examples; only we must observe that the French syllable *cha* is already expressed in Italian by *ca*, rejecting *h*: example, *Charbon*, *charité*, *chasteté*, *chapon*, *charette*, *chandelle*, *chapeau*, the Italians say, *Carbone*, *carità*, *castità*, *cappone*, *carétta*, *candéla*, *cappéllo*.

To acquire a great number of Italian words in a short time, observe the following rules:

FRENCH

Twenty-one,	<i>ventiuno</i>
Twenty-two,	<i>venti-due</i>
Twenty-three, &c.	<i>venti-tre, &amp;c.</i>
Thirty,	<i>trénta</i>
Forty,	<i>quarénta</i>
Fifty,	<i>cinquánta</i>
Sixty,	<i>sessánta</i>
Seventy,	<i>settánta</i>
Eighty,	<i>ottánta</i>
Ninety,	<i>novánta</i>
Hundred,	<i>cénto</i>
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A score,	<i>una ventína</i>
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Fiftieth,	<i>cinquantésimo</i>
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Seventieth,	<i>settantésimo</i>
Eightieth,	<i>ottantésimo</i>
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To acquire a great number of Italian words in a short time, observe the following rules :

FRENCH

The natural nominatives change their last syllable into *o*: as, *sacerdotium*, *sacerdôzio*, &c. But if the last syllable of the nominative begins with a consonant, the consonant continues, and the vowel *o* is added to it: examples, *têmpus*, say *têmpo*; *cornu*, *côrno*; retaining the *p* and *n*, which are the first letters of the last syllable of the nominative *tempus*, *têmpo*, and the nominative *cornu*, *côrno*.

The neutral nominatives in *en* drop the letter *n*; as, *nomen*, *nôme*; *flumen*, *fîme*; changing also the letter *l* into *i*, as has been already observed, when we treated of nouns ending in *æ*.

The greatest part of the Latin infinitives, of the second and third conjugation, make the Italian infinitives; as *dolere*, *tenere*, *solere*, *temere*, *vedere*, *credere*, *leggere*, *difendere*; but the *e*, in those words which are accented, is pronounced in a different manner, being the close *e*, like that in the French word *malgré*.

## CHAP. III.

### Of the PRONOUNS.

THE pronouns are either personal, conjunctive, possessive, demonstrative, interrogative, relative, or improper.

#### Of Pronouns Personal.\*

THE pronouns personal are *io* and *noi* for the first person, and they serve for the masculine and feminine.

*Tu* and *voi*, for the second, and these serve also for the masculine and feminine.

*Egli* for the third person of the masculine gender, and makes *églino*, in the plural.

*Ella* or *essa* (because *lui* for the masculine, and *lei* for the feminine, are never used in the nominative), for the third person in the feminine gender, form in the plural *elléno*; but *esse* is preferable. Hence we seldom say *lui* or *lei mi dia una présa di tabacco*, give me a pinch of snuff; but *signóre V. S.* or *ella mi dia una présa di tabacco*.

\* See EXERCISES, p. 24, 82, &c.

The pronouns personal are declined by the article indefinite, *di, a, da*.

### The Declension of Pronouns Personal.

#### First Person.

Sing.	Nom. I,	<i>io.</i>
	Gen. of me,	<i>di me.</i>
	Dat. to me,	<i>a me, or mi.</i>
	Acc. me,	<i>me, or mi.</i>
	Abl. from me,	<i>da me.</i>
Plur.	Nom. we,	<i>noi.</i>
	Gen. of us,	<i>di noi.</i>
	Dat. to us,	<i>a noi, or ci.</i>
	Acc. us,	<i>noi, or ci.</i>
	Abl. from or by us,	<i>da noi.</i>

*With me*, is rendered by *con me*, or *meco*; *me* after the imperatives, is expressed by *mi*; as, speak to me, *parlatemi*; tell me, *ditemi*; send me, *mandatemi*; write to me, *scrivetemi*.

*Us*, after the imperative, is rendered by *ci*: example, tell us, *diteci*; give us, *datateci*; show us, *mostrateci*. In these examples, *us* is not a pronoun personal, but conjunctive, as will be shown hereafter.

#### Second Person.

Sing.	Nom. thou,	<i>tu.</i>
	Gen. of thee,	<i>di te.</i>
	Dat. to thee,	<i>a te or ti.</i>
	Acc. thee,	<i>te or ti.</i>
	Abl. from thee,	<i>da te.</i>
Plur.	Nom. you or ye,	<i>voi.</i>
	Gen. of you,	<i>di voi.</i>
	Dat. to you,	<i>a voi or vi.</i>
	Acc. you,	<i>voi or vi.</i>
	Abl. from you,	<i>da voi.</i>

*With thee*, is rendered by *con te*, or *teco*; *you*, after imperatives, by *vi*, and not by *voi*, as, be contented

tented, *contentátevi* ; show yourself, *mostrátevi* ; hide yourself, *nascondétevi* ; dress yourself, *vestítevi* ; thee, or thyself, is expressed after imperatives by *ti* ; as, *móstrati*, show thyself.

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### Third Person. For the masculine.

Sing. Nom. he,	<i>egli.</i>
Gen. of him,	<i>di lui.</i>
Dat. to him,	<i>a lui, or gli.</i>
Acc. him,	<i>lui, or lo and il.</i>
Abl. from him,	<i>da lui.</i>
Plur. Nom. they,	<i>églino.</i>
Gen. of them,	<i>di loro.</i>
Dat. to them,	<i>a loro, or loro, and gli.</i>
Acc. them,	<i>loro, or gli.</i>
Abl. from them,	<i>da loro.</i>

\* \* Remember that the pronoun *him*, or *to him*, when joined to a verb, is always rendered in Italian by *gli*, and *her* by *le*, as you will see in the pronouns conjunctive.

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### Third Person. Feminine.

Sing. Nom. she,	<i>ella, or essa.</i>
Gen. of her,	<i>di lei.</i>
Dat. to her,	<i>a lei, or le.</i>
Acc. her,	<i>lei, or la.</i>
Abl. from or by her,	<i>da lei.</i>
Plur. Nom. they,	<i>elleno or esse.</i>
Gen. of them,	<i>di loro.</i>
Dat. to them,	<i>a loro, or loro.</i>
Acc. them,	<i>loro, or le.</i>
Abl. from, or by them,	<i>da loro.</i>

Though there are instances of *lui*, *lei*, and *loro*, being used in the nominative, yet it is better to say *egli párla*, *ella cánta*, than *lui párla*, *lei cánta* ; because *lui* is not to be used in the nominative, but in the other cases, in which it is better to make use of *lui*, *lei*, and *loro*,



*loro*, than of *egli, ella, églino, élleno*. We therefore say, for him, *per lui*; for her, *per lei*; for them, *per loro*; with him, *con lui*, or *séco*; with her, *con lei*, or *séco*; with them, *con loro*.

### Of the Pronoun *se*, *one's self*, *himself*, or *herself*.

There is another personal pronoun, which serves indifferently for the masculine and feminine: it is, *se*, *one's self*; it has no nominative.

Gen.	of one's self, himself, or herself,	<i>di se.</i>
Dat.	to one's self, &c.	<i>a se, or si.</i>
Acc.	one's self, &c.	<i>se, or si.</i>
Abl.	from or by one's self, &c.	<i>da se.</i>

It is often joined with the pronoun *stesso*, or *stessa*, and in that case it is more elegant; *per se stesso*, by, or for himself; *per se stessa*, for herself.

### Of Conjunctive Pronouns.

THE conjunctive pronouns bear a great resemblance to the personal pronouns; the personal pronouns are, *I, thou, he, she; we, ye, they*.

There are seven pronouns conjunctive, viz. *to me*, or *me*; *to thee*, or *thee*; *to himself*, or *himself*; *to herself*, or *herself*; *to him*, or *him*; *to us*, or *us*; *to you* or *yov*; *to them*, or *them*.

They are expressed in Italian by  
*mi, ti, si, gli, or le, ci, vi, loro*.

It is easy to remember that the pronouns conjunctive, *me, thee, one's self, himself or herself; to him, them, or to them, &c.* are always rendered in Italian by *mi, ti, si, gli, or le, loro*; example, this pleases me, *questo mi piace*.

God sees thee, *Dio ti véde*. The sun rises, *il sole si léva*. I will tell him, *io gli dirò*. I will tell her, *io le dirò*.

I promise them, *prométto loro*; as well for the masculine as the feminine.

\* \* The pronoun conjunctive *loro* is always put after the verb in Italian; as it is in English, for instance, you will tell them, *diréte loro*.

The

The pronoun conjunctive, to him, is expressed in Italian by *gli*, and to her, by *le*: example, I speak to him, *io gli parlo*; I speak to her, *io le parlo*. We likewise make use of *gli*, or *li*, in the plural, to signify *loro*; but observe, we must put *gli* before the finite mood; as, *io gli ho inteso dire cose mirabili*; and *loro* after the infinitive mood, as, *ho veduto far loro cose mirabili*. N. B. But *gli* for *loro* is seldom used in prose.

The pronouns *we* and *ye* are expressed in Italian by *noi* and *voi*, when they precede the verbs whose action they make, and to which they are nominatives; as, we pray, *noi preghiamo*; you sing, *voi cantate*. *We* is the nominative of to pray, of which it makes the action; and so *ye* is the nominative of to sing; then *we* and *ye* are pronouns personal.

When *we* and *ye*, in Italian *noi* and *voi*, precede verbs to which they are not the nominative, and there is some other word which goes before, and makes the action of the verb, then they are pronouns conjunctive, and must be expressed by *ci* and *vi*, in English *us* and *you*: example, the master speaks to us, *il maestro ci parla*, and not *noi parla*: because the master makes the action, and is the nominative to the verb. In like manner, to tender in Italian, we speak to you, we must say, *noi vi parliamo*, and not *noi voi parliamo*; because *we* is the nominative, and makes the action of the verb, and not *you*, which, instead of making it, receives it. Yet we may say, *il maestro parla a noi, noi parliamo a voi*.

\* \* One of the chief difficulties to learners of the Italian language is, to express the pronouns conjunctive *mi*, *ti*, *ci*, *gli*, *ci*, *vi*, when they are followed by the particles *lo*, *la*, *li*, *le*, or *ne*.

But to explain this, observe you must express them here as follows, changing the letter *i* of the pronoun conjunctive into *e*; as to say, to me of it, instead of mine, you must say *mene*; in like manner, instead of *mi lo*, you are to say, *melo*, pronouncing the two syllables short. And the same is to be observed in all the following conjunctive pronouns.

Me,

Me, <i>mi</i> ; me of it, <i>mene</i> .	{	it, to me,	<i>melo</i> , mas.
		it, to me,	<i>mela</i> , fem.
		them, to me,	<i>meti</i> , <i>mele</i> , m. & f.
Thee, <i>ti</i> ; thee of it, <i>tene</i> .	{	it, to thee,	<i>telo</i> , mas.
		it, to thee,	<i>tela</i> , fem.
		them, to thee,	<i>teli</i> , <i>tele</i> , m. & f.
Himself, <i>si</i> ; himself of it, <i>sene</i> .	{	it, to himself,	<i>selo</i> , mas.
		it, to himself,	<i>sela</i> , fem.
		them, to himself,	<i>seli</i> , <i>sele</i> , m. & f.
To him, <i>gli</i> , to him of it, <i>gliene</i> .	{	it, to him,	<i>glielo</i> , mas.
		it, to him,	<i>gliela</i> , fem.
		them, to him,	<i>gliela</i> , <i>glielle</i> , m. & f.
Us, <i>ci</i> ; us of it, <i>cene</i> .	{	it, to us,	<i>celo</i> , mas.
		it, to us,	<i>cela</i> , fem.
		them, to us,	<i>celi</i> , <i>cele</i> , m. & f.
You, <i>vi</i> ; you of it, <i>vene</i> .	{	it, to you,	<i>velo</i> , mas.
		it, to you,	<i>vela</i> , fem.
		them, to you,	<i>veli</i> , <i>vele</i> , m. & f.

To them, *loro*; to them of it, *ne loro*; putting always *loro* after the verb.

If the verbs are in the infinitive, or the gerund, the pronoun conjunctive must be transposed; as, to tell me, *per dirmi*; to tell me of it, *per dirmene*; to give it to me, *per darmelo*; in telling it me, *dicéndomelo*; to give it to us, *per darcelo*; so as to make, as it were, but one word of it, remembering that we must always pronounce short, *melo*, *mene*, *telo*, *tene*, *celo*, *celi*, *cele*, and the rest after the same manner.

Other examples concerning the pronoun conjunctive *loro*, them.

I promise them, *prométto loro*.

To promise them some, *per promettérne loro*.

In promising them some, *prometténdone loro*.

After imperatives, and before infinitives and gerunds, the pronouns are never personal, but conjunctive; example, give us, *dáteci*; to see you, *per vedérvi*; in speaking to you, *parlándovi*.

After verbs, when a question is asked, the pronouns are personal, and not conjunctive; example, have you; *avéte voi*? shall we sing; *canterémo noi*?

The poets always use *ne*, instead of *ci*, to express the

the pronoun conjunctive *us*, as in Guarini's *Pástor Fido*.

*Perchè, crudo, destin, ne disunisci tu, s'amor ne stringe? E tu perchè ne stringi, se ne parte il destin, pèrfido amore?*

Why, cruel fate, dost thou part us, if love unites us? And thou, treacherous love, why dost thou unite us, if fate parts us.

### Of Pronouns Possessive.\*

THE English have no article in the nominative before pronouns possessive, but the Italians have; as, *my*, *il mio*, *la mia*, fem. Plur. *i miei*, *le mie*, fem.

There are six pronouns possessive, viz. *il mio*, *il tuo*, *il suo*, *il nostro*, *il vostro*, *il loro*: *my*, *thy*, *his*, *our*, *your*, *their*: in the plural they make *i miei*, *i tuoi*, *i suoi*; *i nostri*, *i vostri*, *i loro*.

The feminine pronouns possessive are, *la mia*, *la tua*, *la sua*, *la nostra*, *la vostra*, *la loro*; in the plural, *le mie*, *le tue*, *le sue*, *le nostre*, *le vostre*, *le loro*.

*Loro*, as you see, never changes, but is always *loro*; it is put before the masculine, as well as the feminine; before the singular, as well as the plural number.

The pronouns possessive are declined by the definite article *il* for the masculine, and by *la* for the feminine.

To render them easy to decline, I shall give the following example:

Sing. Nom.	my book,	<i>il mio libro.</i>
Gen.	of my book,	<i>del mio libro.</i>
Dat.	to my book,	<i>al mio libro.</i>
Abl.	from or by my book,	<i>dal mio libro.</i>
Plur. Nom.	my books,	<i>i miei libri.</i>
Gen.	of my books,	<i>de' miei libri.</i>
Dat.	to my books,	<i>a' miei libri.</i>
Abl.	from or by my books,	<i>da' miei libri.</i>

Decline all the other masculines in the same manner, and the feminines by the article *la*; as, *la mia sèrva*, *della mia sèrva*, *alla mia sèrva*, *dalla mia*

\* See Bottarelli's Exercises, p. 26.

*sérue; le mie sérue, delle mie sérue, alle mie sérue, dälle mie sérue.*

\* \* Note, you must not use the definite article when the pronouns possessive precede nouns of quality, but the indefinite articles *di, a, da* : examples,

Your majesty,	<i>vostra maestà.</i>
Of your majesty,	<i>di vostra maestà.</i>
To your majesty,	<i>a vostra maestà.</i>
From your majesty,	<i>da vostra maestà.</i>

\* \* Remember also, that names of kindred conform to this rule ; thus we say, *mio pâtre, di mio pâtre, a mio pâtre, da mio pâtre; mia mère, di mia mère, a mia mère, da mia mère; mio fratello, di mio fratello, a mio fratello, da mio fratello; mia sorella, di mia sorella, a mia sorella, da mia sorella; mio marito, &c.*

If the nouns of quality or relation be in the plural, we must make use of the definite article *i* or *le, de' or delle* : examples.

Your brothers,	<i>i vostri fratelli, or i fratelli vostri.</i>
Of your brothers,	<i>de' vostri fratelli, or de' fratelli vostri.</i>
To your brothers,	<i>a' vostri fratelli.</i>
From your brothers,	<i>da' vostri fratelli.</i>
Your sisters,	<i>le vostre sorelle, or le sorelle vostre.</i>
Of your sisters,	<i>delle vostre sorelle.</i>
To your sisters,	<i>alle vostre sorelle.</i>
From your sisters,	<i>dalle vostre sorelle.</i>
Their highnesses,	<i>le altèzze loro, or le loro altèzze.</i>
Of their highnesses,	<i>delle altèzze loro.</i>
To their highnesses,	<i>alle altèzze loro.</i>
From their highnesses,	<i>dalle altèzze loro.</i>

Though the definite article sometimes occurs in ancient and modern authors before nouns of kindred in the singular number, yet we ought not to imitate them ; according to the old proverb, *tu vivendo bonos, scribendo sequere peritos.*

Observe,

Observe, that when the pronoun possessive is accompanied by a pronoun demonstrative, we do not put the article in the nominative. We do not say, *il quésto mio libro*, but *quésto mio libro*. In all other cases, we make use of the indefinite article; thus we say, *di quésto vóstro libro, a quél-la nostra casa, &c.*

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### Of Pronouns Demonstrative.

THE pronouns demonstrative are as follow :

*This, that, these, those.*

They are called pronouns demonstrative, because they serve to point out or demonstrate any thing or person : as, *this book, that man, that woman, &c.*

We make use of *quésto, quésti, quésta, quésto*, in showing a thing near at hand : and *quél, quéllo, quélli, quèi, quél-la, quél-le*, in showing or speaking of a thing at a distance.

*Costúi, colúi, costèi, colèi*, are also pronouns demonstrative, and never used but in speaking of a rational being ; as, of a boy, a man, a woman, &c. and not of a horse, a dog, &c., example ; it is for this man, do not give it to that, *è per costúi, non lo dâte a colúi* : pay this woman, and send away that, *pagáte costèi, e rimandáte colèi* : you may also say, *è per quésto, non lo dâte a quéllo ; pagáte quésta, rimandáte quél-la*.

*Colúi, costúi, colèi, costèi* are used (in prose) to imply contempt.

*Costúi* and *costèi*, form in the plural *costóro*, these men or women : *colúi* and *colèi* make in the plural *colóro*, they or those men or women.

We seldom make use of *colóro* or *costóro*, either in the feminine or in the masculine for the nominative.

We make use of *costúi, colúi, costèi, colèi, costóro, colóro*, when they are the last words of a sentence, but seldom in the beginning or middle of it.

We frequently meet with *cotèsto* and *cotèsta*, and they signify *that man or thing, that woman or thing* ; but you are to observe, that there is a difference between *quésto* and *cotèsto*. Foreigners, and sometimes the  
Italians

Italians themselves, are mistaken in the use of these two pronouns. We ought never to use *costà*, and *costà*, but in speaking of a thing which concerns the person who hears us. Therefore you must not say, *costà mio àbito*, but *questo mio àbito*, this coat of mine.

\* \* Observe, *questi* and *quegli* are often used for the singular number; as, this man was happy, that unfortunate, *questi fu felice*, *quegli sfortunato*; but it is used only in speaking of a rational substance, as of a man, a woman, an angel, &c. and not in speaking of an animal, or any inanimate thing for then we are to make use of *questo* and *quel* or *quello*.

\* \* Note, *what*, is often expressed by *il che*; but in that case it must refer to some antecedent phrase: example; my father is dead, which obliges me to go, *mie padre è morto, il che mi obbliga a partire*. In the beginning of a sentence we must say, *ciò che*: example; that which pleases me, I have not, *ciò che mi piace, non l' ho*.

### Of Pronouns Interrogative.

THE pronouns interrogative serve to ask questions, and are as follow: who? what? which? *chi?* *che?* *quale?* Examples.

Who is it?

*chi è?*

Who told you so?

*chi v' ha detto ciò?*

What will you have?

*che volete?*

What are you doing?

*che fate?*

What book is it?

*che libro è?*

What house is it?

*che casa è?*

What? *che?* of what? *di che?* to what? *a che?* from what? *da che?*

\* \* *Che* is often used for *quale?* and then the phrase is more elegant: example; what man is that? *che uomo è?* what business have you? *che affari avete?* instead of saying, *qual uomo è?* *quali affari avete?*

*Of Pronouns Relative.\**

**THERE** are three pronouns relative in English,  
*That, who, and which.*

*That*, when it is a relative pronoun, is expressed in Italian by *che*, or by *il quále* in the masculine, and by *la quále* in the feminine : example, *il libro che io léggo*, the book that I read.

*La casa che ho*, the house that I have.

I said when it is a pronoun relative, because when it is a conjunction or adverb, it is rendered by *che* ; you must therefore say, *crédo che andrò*, &c. I believe I shall go, &c.

*Who*, except it be interrogative, is also expressed by *che* ; example ; the master who teaches, *il maéstro che inségnà* : the fools who laugh, *gli sciócchi che rídonò*. But if it be interrogative, it is rendered by *chi*.

*Of whom* or *whose* is expressed by *di chi* or *di cui*.

*To whom* is expressed by *a chi* or *a cui*.

*From whom*, by *da chi*, or *da cui*.

*Which*, masc. is expressed by *il quále* ; of which, *del quále* ; to which, *al quále* ; from which, *dal quále* ; which, plural, *i quáli* ; of which, *dei quáli* ; to which, *ai quáli* ; from which, *dai quáli*.

*Which*, feminine, *la quále*, *della quále*, *alla quále*, *dalla quále* ; in the plural, *le quáli*, &c.

\* \* Observe, that the pronouns relative, *that, who, which*, are also expressed by *che* ; thus, instead of saying *quále*, *quáli*, *il quále*, *i quáli*, *la quále*, *le quáli* ; we may say and write *che*, which is more received.

\* \* The purest authors place the pronoun *cui* between the definite article and the noun. See the following examples ; but observe, that you will never find this pronoun in the nominative.

Whose fair face, *il cui bel viso*, or *il di cui bel viso*, for *il bel viso di cui*.

Whose beauties, *le cui bellézze*, or *le di cui bellézze*, for *le bellézze di cui*.

To whose father, *al cui pádre*, or *al di cui pádre*, for *al pádre di cui*.

From whose brother I have received, *dal cui*, or *dal*

\* See Bottarelli's Exercises, p. 27.



*di cui fratello ho ricevute.* See *Boeckéio, Lodovico, Dólce, Menzini, Dávila*, and cardinal *Bentinóglío*, who frequently use these expressions.

The French relative, *dont*, of which or of whom, is rendered in Italian by *di cui*.

*Dont le, il di cui, or il cui.*

*Dont la, la di cui, or la cui.*

*Dont les, i di cui, or i cui, for the masculine.*

*Dont les, le di cui, or le cui, for the feminine.*

\* \* *Lo, la, li, le*, are pronouns conjunctive, when before verbs.

*Him*, as we have already observed in the chapter of articles, is rendered by *lo*; example, I see him, *io lo védo*; you know him, *voi lo conoscete*.

If the verb begins with a vowel, there must be an elision: as, I caress him, *io l' accarézzo*.

*Her*, is expressed by *la*; example, I know her, *io la conosco*; you want her, *voi la volete*.

*Them* is expressed by *li* for the masculine, and by *le* for the feminine; as, I see them, *li védo* or *le védo*.

\* \* Remember that the conjunctive pronouns, *lo, la, li, le*, must be transposed after infinitives, gerunds, and the word *ecco*, here (or) there is, and not put before, as in French.

*Esso*, he, himself, or it; is a personal pronoun which can be constructed also as a demonstrative: it makes in the plural, *essi*, themselves; *essa*, she, herself, or it makes *esse*, themselves, fem.

### Of Improper Pronouns.

THESE pronouns are called *improper*, because, in fact, they are not properly pronouns, but have a great resemblance to adjectives as well as to pronouns. They are the following:

*Tutto, tutti*, m. *tutta, tutte*, f. all or every; *ogni*, each or every; *altro, altra, altri, altre*, other, others; *qualche*, some: *chiunque*, whosoever; *qualcheduno, qualcheduna*, some one; *alcuno*, some one, man or thing; *alcuna*, some one, woman or thing; *ciascheduno, ciascheduni*, masc. *ciascheduna, ciaschedune*, fem. every one; *nissuno*,

nobody; *il medesimo, id medesimo, lo stesso, mas. la medesima, la medesima, la stessa, l'istessa, fem. the same; ciascuno, masc. ciascuna, fem. each or every one; altrui, altri, others, &c.*

*Veruno, veruna*, not one man or woman, is used for the affirmative as well as for the negative.

*Tutto*, comprehends a totality, and agrees with the thing spoken of; example, all the world, *tutto il mondo*, or *tutto 'l mondo*; all the men, *tutti gli uomini*.

The whole earth, *tutta la terra*.

All the women, *tutte le donne*.

\* \* We must use *tutto* and *tutta*, when the word *all* is followed by an article or a numeral noun: as, all the world, *tutto 'l mondo*; all the earth, *tutta la terra*: all three, *tutti tre*.

But if after the word *all*, there be no article, we must use *ogni*: example, all men who say so, speak wrong, *ogni uomo che dice questo, parla male*: all women who, *ogni donna che*.

Observe, nevertheless, that this pronoun (*tutte*) is used without the article; and is of great elegance, especially in verse.

*Che tutte altre bellèzze indietro vanno.*

*Sciolti da tutte qualitài umane.*

\* \* *Ogni* is put with the singular number, and never with the plural; and it is indeclinable. It is used before masculines as well as feminines, and especially when the pronoun *all* may be rendered by each or every: examples, all or every scholar, *ogni scolare*; for all or every thing, *per ogni cosa*.

There are some examples of *ogni* in the plural. Cres. 236, says, *appresso la festa d'ogni santi*, after the feast of All Saints. Fiam. 29, *i miei affanni ogni altri trapassano*. But such examples are so uncommon, that they hardly deserve notice.

*Altro* makes in the plural *altri*; *altre*, feminine, makes *altre*. Oblique cases can be constructed by *altrui*; as, gen. *altrui*, or *d' altrui*; dat. *altrui* or *ad altrui*; acc. *altrui*; abl. *altrui*, or *da altrui*.

*Altro*, when it is not followed by a noun, signifies another thing.

*Altri*

*Altri* is sometimes put for the singular number; as, *altri piange, altri ride*, one weeps, another laughs.

\* \* *Qualche* is only placed before the singular, and never with the plural: it is not right to say, *qualche signori, qualche signore*, some gentlemen, some ladies; you must say, *alcuni signori, alcune signora*.

*Qualsivoglia*, whatever, is likewise used as an improper noun; *qualsivoglia libro*, whatever book; *qualsivoglia cosa*, whatever was.

## CHAP. IV.

### OF THE VERBS.\*

WHATEVER relates to the verbs will be rendered much easier to learn by attending to the following remarks:

#### *Important Remarks on the Conjugations.*

Before you begin to learn the conjugations, it will be proper to observe, that all the verbs may be conjugated without the pronouns personal, *io, tu, egli, noi, voi, egliino*; you are therefore at liberty to form them with or without the pronouns; and it will be right in you to follow the Latin rule,

*Supprimi orator, quæ rusticus edit ineptè.*

\* \* \* You must also observe, that the tenses marked with a star, in the conjugation of the verb *avere*, to have, are terminated and conjugated after the same manner in all the other verbs; thus, we say in the preterimperfect of the verb *avere*.

† *Avévo*, or *avéva, avévi, avéva, avevâmo, &c.*

\* See BOTTARELLI'S EXERCISES ON THE VERBS, p. 33, et seq.

† The best writers in the Italian language terminate the first person of the preterimperfect of all verbs in *a*; *avéva*, not *avévo*; *amâva*, not *amâvo*; the latter termination being used only by the vulgar.

All verbs follow the same rule : examples,

*Amávo*, or *amáva*, *amávi*, *amáva*, *amavámo*, &c.

*Credévo*, or *credéva*, *credévi*, *credéva*, *credevámo*, &c.

*Sentívo*, or *sentíva*, *sentívi*, *sentíva*, *sentivámo*, &c.

And in like manner all other tenses that are distinguished by a star, except the single verb *éssere*, to be.

Note. In the Italian language, as in Latin, we do not make use of any personal pronouns before verbs, except when two or three different persons are expressed by the same word ;—as the subject of the third person both of the singular and plural, may be a man, or a woman, two men, or two women, it admits very frequently of the pronoun, when there is no antecedent which points clearly to the subject.

*Conjugation of the auxiliary verb avére, to have.*

## INDICATIVE.

### PRESENT.

#### Singular.

I have.	<i>io ho</i> , or	<i>ho</i> .
Thou hast,	<i>tu hai</i>	<i>hai</i> .
He has,	<i>egli ha</i> ,	<i>ha</i> .

#### Plural.

We have,	<i>noi abbiámo</i> ,	<i>abbiámo</i> .
You have,	<i>voi avéte</i> ,	<i>avéte</i> .
They have,	<i>eglino hánno</i> ,	<i>hánno</i> .

### PRETERIMPERFECT.

I had,	<i>*io avéva</i> , or <i>avévo</i> .
Thou hadst,	<i>tu avévi</i> .
He had,	<i>egli avéva</i> .
We had,	<i>noi avevámó</i> .
You had,	<i>voi aveváté</i> .
They had,	<i>eglino avévano</i> .

### PRETERPERFECT DEFINITE.

I had,	<i>io ébbi</i> .
Thou hadst,	<i>tu avésti</i> .

He

He had,  
We had,  
You had,  
They had

*egli ebbe.*  
*noi avemmo.*  
*voi aveste.*  
*eglino ebbero.*

PRETERPERFECT.

I have had,  
Thou hast had,  
He has had,  
We have had,  
You have had,  
They have had,

*io ho avuto.*  
*tu hai avuto.*  
*egli ha avuto.*  
*noi abbiamo avuto.*  
*voi avete avuto.*  
*eglino hanno avuto.*

PRETERPLUPERFECT.

I had had,  
Thou hadst had,  
He had had,  
We had had,  
You had had,  
They had had,

*io aveva avuto.*  
*tu avevi avuto.*  
*egli aveva avuto.*  
*noi avevamo avuto.*  
*voi avevate avuto.*  
*eglino avevano avuto.*

FUTURE.

I shall or will have,  
Thou shalt have,  
He shall have,  
We shall have,  
You shall have,  
They shall have,

*\* io avrò.*  
*tu avrai.*  
*egli avrà.*  
*noi avremo.*  
*voi avrete.*  
*eglino avranno.*

IMPERATIVE.

The imperative has no first person singular in Italian.

Have thou,  
Let him have,  
Let us have,  
Have you,  
Let them have,

*abbi tu.*  
*abbia egli.*  
*abbiamo noi.*  
*abbiate voi.*  
*abbiano eglino.*

OPTATIVE.

## OPTATIVE AND SUBJUNCTIVE.

I join them together, because their tenses are similar.

## PRESENT.

That I may have, . .	<i>ch' io abbia.</i>
That thou mayest have,	<i>che tu abbia, or abbia.</i>
That he may have,	<i>ch' egli abbia.</i>
That we may have,	<i>che noi abbiamo.</i>
That you may have,	<i>che voi abbiate.</i>
That they may have,	<i>ch' egliino abbiano.</i>

## FIRST PRATERIMPERFECT.

That I had,	* <i>ch' io avessi.</i>
That thou hadst,	<i>che tu avessi.</i>
That he had,	<i>ch' egli avesse.</i>
That we had,	<i>che noi avéssimo.</i>
That you had,	<i>che voi avéste.</i>
That they had,	<i>ch' egliino avéssero.</i>

## SECOND PRATERIMPERFECT.

I should have,	<i>io avrei.</i>
Thou shouldst have,	<i>tu avresti.</i>
He should have,	<i>egli avrebbe.</i>
We should have,	<i>noi avremmo.</i>
You should have,	<i>voi avreste.</i>
They should have,	<i>egliino avrebbero.</i>

## PRATERPERFECT.

That I have had,	<i>ch' io abbia avuto.</i>
Thou hast had,	<i>che tu abbia avuto.</i>
He has had,	<i>ch' egli abbia avuto.</i>
We have had,	<i>che noi abbiamo avuto.</i>
You have had,	<i>che voi abbiate avuto.</i>
They have had,	<i>ch' egliino abbiano avuto.</i>

## PRATERPLUPERFECT.

It is compounded of the first preterimperfect subjunctive and the participle.

If I had had,	<i>se io avessi avuto.</i>
If thou hadst had,	<i>se tu avessi avuto.</i>

If he had had,	<i>s' egli avesse avuto.</i>
If we had had,	<i>se noi avessimo avuto.</i>
If you had had,	<i>se voi aveste avuto.</i>
If they had had,	<i>s' egli avessero avuto.</i>

## SECOND PRETERIMPERFECT.

It is compounded of the second preterimperfect subjunctive and the participle.

I should have had,	<i>io avrei avuto.</i>
Thou shouldst have had,	<i>tu avresti avuto.</i>
He should have had,	<i>egli avrebbe avuto.</i>
We should have had,	<i>noi avremmo avuto.</i>
You should have had,	<i>voi avreste avuto.</i>
They should have had,	<i>egli avrebbero avuto.</i>

## FUTURE.

It is compounded of the future of the indicative and the participle.

When I shall have had,	<i>quando io avrò avuto.</i>
Thou shalt have had,	<i>quando tu avrai avuto.</i>
He shall have had,	<i>quando egli avrà avuto.</i>
We shall have had,	<i>quando noi avremo avuto.</i>
You shall have had,	<i>voi avrete avuto.</i>
They shall have had,	<i>eglino avranno avuto.</i>

## INFINITIVE.

### PRESENT.

To have,	<i>avere.</i>
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### PRETERPERFECT.

To have had,	<i>aver avuto.</i>
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### PARTICIPLES.

Had,	<i>avuto, avuta ; plural, avuti, avute.</i>
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GERUNDS.

## GERUNDS.

Having, or in having,

{ *avendo.*  
*coll' avère.*  
*nell' avère.*  
*in avère.*

Having had,

*avendo avuto.*

\* \* We often use the verb *avère*, with the particle *da* or, *a*, instead of the verb *dovère*; example, I ought to do, *ho da fare*; being to speak, *avendo a dire*; instead of *dévo fare*, *dovendo dire*.

By the generality of tenses of the verb *avère*, you plainly perceive how necessary it is to be perfectly acquainted with them in order to attain a speedy knowledge of all the rest, since there is such an entire conformity between them, except in the present, preterperfect definite, and the subjunctive.

\* \* Upon first learning the Italian language, the interrogation creates some difficulty; and we are at a loss how to express *shall I have*; *have we*? *hast thou*? *has he*? yet there is nothing more easy; for it is merely by putting the pronouns personal after the verbs, as in English, and we shall never mistake in saying *avrò io*? *abbiamo noi*? *hai tu*? *ha egli*? And if we would express ourselves with greater elegance and ease, we ought not to mention the pronouns at all; examples, *shall I have this*? *avrò questo*? *does he do well*? *fa bene*? *shall we sing*? *canteremo*?

When we speak negatively, we must use the word *non*: examples, I have not, *non ho*: you must not know, *non dovete conoscere*; thou has not, *non hai*: he has not, *non ha*.

In the like manner to express, I have some, thou hast some, he has some, say, *ne ho*, *ne hai*, *ne ha*, &c.

And to express, I have none, thou hast none, he has none, &c. you may say, *non ne ho*, *non ne hai*, *non ne ha*.

But to express, have I none? hast thou none? we say, *non ne ho io*? *non ne hai tu*?

*Conjugation.*



Conjugation of the Auxiliary Verb *essere*, to be.

INDICATIVE.

PRESENT.

I am,	<i>io sono, or</i>	<i>sono.</i>
Thou art,	<i>tu sei,</i>	<i>sei.</i>
He is,	<i>egli è,</i>	<i>è.</i>
We are,	<i>noi siamo,</i>	<i>siamo.</i>
You are,	<i>voi siete,</i>	<i>siete.</i>
They are,	<i>eglino sono,</i>	<i>sono.</i>

PRETERIMPERFECT.

I was,	<i>io era, or ero,</i>	<i>era, ero.</i>
Thou wert,	<i>tu eri,</i>	<i>eri.</i>
He was,	<i>egli era,</i>	<i>era.</i>
We were,	<i>noi eravamo.</i>	<i>eravamo.</i>
You were,	<i>voi eravate,</i>	<i>eravate.</i>
They were,	<i>eglino erano,</i>	<i>erano.</i>

PRETERPERFECT DEFINITE.

I was,	<i>io fui,</i>	<i>fui.</i>
Thou wert,	<i>tu fosti,</i>	<i>fosti.</i>
He was,	<i>egli fu,</i>	<i>fu.</i>
We were,	<i>noi fummo,</i>	<i>fummo.</i>
You were,	<i>voi foste,</i>	<i>foste.</i>
They were,	<i>eglino furono,</i>	<i>furono.</i>

PRETERPERFECT.

It is compounded of the present indicative, *io sono*, and its own participle *stato* or *stata*.

I have been,	<i>io sono stato, or stata.</i>
Thou hast been,	<i>tu sei stato.</i>
He has been,	<i>egli è stato.</i>
We have been,	<i>noi siamo stati, or state.</i>
You have been,	<i>voi siete stati.</i>
They have been,	<i>eglino sono stati.</i>

If we speak in the feminine, we must say, *sóno státa, sù státa, è státa; sòmo státe, sùte státe, sono státe;* and so on in all the compound tenses.

PRETERPLUPERFECT.

I had been,	<i>io era státo, or státa.</i>
Thou hadst been,	<i>tu eri státo.</i>
He had been,	<i>egli era státo.</i>
We had been,	<i>noi eravamo státi, or státe.</i>
You had been,	<i>voi eravate státi.</i>
They had been,	<i>eglino erano státi.</i>

FUTURE.

I shall or will be,	<i>io sarò.</i>
Thou shalt be,	<i>tu sarai.</i>
He shall be,	<i>egli sarà.</i>
We shall or will be,	<i>noi saremo.</i>
You shall be,	<i>voi sarete.</i>
They shall be,	<i>eglino saranno.</i>

IMPERATIVE.

Be thou,	<i>sii tu, or sia tu.</i>
Let him be,	<i>sia egli.</i>
Let us be,	<i>siamo noi.</i>
Be you,	<i>siate voi.</i>
Let them be,	<i>sieno, or siano eglino.</i>

OPTATIVE AND SUBJUNCTIVE.

PRESENT.

That I may be,	<i>ch'io sia.</i>
Thou mayest be,	<i>che tu sii, or sia.</i>
He may be,	<i>ch' egli sia.</i>
We may be,	<i>che noi siamo.</i>
You may be,	<i>che voi siate.</i>
They may be,	<i>ch' eglino sieno, or siano.</i>

FIRST

FIRST PRETERIMPERFECT.

That I were or might be,	<i>ch'io fossi.</i>
Thou wert,	<i>che tu fossi.</i>
He were,	<i>ch'egli fosse.</i>
We were,	<i>che noi fossimo.</i>
You were,	<i>che voi foste.</i>
They were,	<i>ch'eglino fossero.</i>

SECOND PRETERIMPERFECT.

I should or would be,	<i>io sarei.</i>	
Thou shouldst be,	<i>tu saresti.</i>	
He should be,	<i>egli sarebbe.</i>	
We should be,	<i>noi saremmo.</i>	
You should be,	<i>voi sareste.</i>	[bono.
They should be,	<i>eglino sarebbero, or sareb-</i>	

PRETERPERFECT.

It is compounded of the present conjunctive *io sia*, and the participle *stato* or *stata*, of the same verb.

That I have been,	<i>ch'io sia stato, or stata.</i>
Thou hast been,	<i>che tu sii, or sia stato:</i>
He has been,	<i>ch'egli sia stato.</i>
We have been,	<i>che noi siamo stati, or state.</i>
You have been,	<i>che voi siate stati.</i>
They have been,	<i>ch'eglino siano stati.</i>

PRETERPLUPERFECT.

It is compounded of the first preterimperfect subjunctive, and the participle.

If I had been,	<i>se io fossi stato.</i>
Thou hadst been,	<i>se tu fossi stato.</i>
He had been,	<i>s'egli fosse stato.</i>
We had been,	<i>se noi fossimo stati.</i>
You had been,	<i>se voi foste stati.</i>
They had been,	<i>s'eglino fossero stati.</i>

## SECOND PRETERPLUPERFECT.

It is compounded of the second preterimperfect subjunctive and the participle.

I should or would have been,	<i>io saréi státo.</i>
Thou shouldst have been,	<i>tu sarésti státo.</i>
He should have been,	<i>egli sarébbe státo.</i>
We should have been,	<i>noi saremmo státi.</i>
You should have been,	<i>voi saréste státi.</i>
They should have been,	<i>eglino sarébbero státi.</i>

## FUTURE.

When I shall have been,	<i>quand' io sarò státo.</i>
Thou shalt have been,	<i>tu sarái státo.</i>
He shall have been,	<i>egli sarà státo.</i>
We shall have been,	<i>noi saremo státi,</i>
You shall have been,	<i>voi sarete státi.</i>
They shall have been,	<i>eglino sardanno státi.</i>

## INFINITIVE.

To be,	<i>essere.</i>
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## PRETERPERFECT.

To have been,	<i>essere státo.</i>
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## PARTICIPLES.

Been, *státo*, for the masculine ; *státa*, for the feminine.  
Plural, *státi*, *státe*.

## GERUNDS.

Being, or in being,	{ <i>esséndo, or séndo ; or coll' essere,</i> <i>nell' essere.</i>
Having been,	
	<i>in essere.</i>
	<i>essendo státo.</i>

The verb *essere* has no need of any other auxiliary verb ; and we must never put any of the tenses of the verb *avere* before the participle *státo* ; as, for, I have been,  
you

you must say, *sono stato*, and not *ho stato*; I had been, *era stato*, and not *aveva stato*. And this rule should be particularly attended to, because herein it is, that foreigners are apt to commit mistakes.

### Of Conjugations.

THE Italian verbs have three different terminations in the infinitive; that is to say,

In	{ <i>are</i> ; <i>ere</i> ; <i>ire</i> ; }	as,	{ <i>amare</i> , <i>cantare</i> , <i>saltare</i> . <i>temere</i> , <i>credere</i> , <i>godere</i> . <i>sentire</i> , <i>dormire</i> , <i>mentire</i> .
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For which reason I shall give but three conjugations.

*Amare*, will serve as a rule for the verbs in *are*.

*Credere*, for the verbs in *ere*.

*Sentire*, for the verbs in *ire*.

It is proper here to observe, that the infinitives of verbs derived from the Latin, retain the same quantity as they have in Latin. For instance, the verb *cantare*, in Latin, has the second syllable long; and it has also the same syllable long in Italian. On the contrary, *credere*, *creocere*, having the second syllable short in Latin, have it also short in Italian. If you observe this rule in pronouncing infinitives, you will avoid the mistakes which most learners of the Italian language are apt to commit. The rule, however, has some exceptions.

\* \* Note, many Italian grammarians give four conjugations instead of three; they make two sorts of verbs in *ere*, viz. in *ere* short, and in *ere* long.

### An easy method of learning to conjugate the Verbs.

I HAVE reduced all the tenses of the verbs to seven: four of which are general, and have the same terminations in all the verbs; and the other three, by changing the one letter in the third person, may be likewise made general, and all conjugations reduced to one.

The

The general tenses are the preterimperfect, the future, the first and second preterimperfect subjunctive.

The preterimperfect is terminated in all the verbs, in *va* or *vo*, *vi*, *va*; *vámo*, *váte*, *vano*.

The future indicative is terminated in *rò*, *rià*, *rú*; *rémò*, *rète*, *ránno*.

The imperfect subjunctive in *ssi*, *ssi*, *sse*; *ssimo*, *ste*, *ssero*,

The second imperfect, or conditional, in *rei*, *résti*, *rébbe*; *rémmo*, *rèste*, *rébbero*.

Change *re* of the verbs *amàre*, *crédere*, *sentire* (and generally of all the other verbs) into *tu* or *vo*; and *rò* into *ssi* and *rei*, &c. and you will find the imperfect, the future indicative, the first and second imperfect subjunctive of all the other verbs, without any exception; which will greatly assist the learner.

\* \* Note, the future, and the second imperfect, of the verbs in *àre*, are terminated in *erò* and *eréi*, and not in *arò* and *aréi*. Therefore in these tenses, after having made the change of *re* into *rò* for the future, and into *rei* for the second imperfect, you must also change the vowel that precedes *rò* and *rei*, and say *amerò*, *ameréi*; and so of the other verbs terminated in *àre*.

From this rule must be excepted the verbs in *ere* of only two syllables, as *dare*, *stare*, *fare*, which retain the letter *a*, and make *darà*, &c. instead of *derò*, &c.

The present indicative, the present definite, and the present subjunctive, are the only tenses necessary to be learned; for the other four, given above, are general.

In order to form those three tenses, you must cut off the last syllable of the infinitive, and then change the last vowel which remains. For the present indicative, change it into *a*, through all the conjugations, thus of *amàre*, *crédere*, *sentire*, you make, *amo*, *crédo*, *sénto*. For the preterperfect definite of the indicatives change it into *ai* in the first conjugation; thus of *amàre*, you form *amái*; but when you come to words of the second conjugation,

gation, you must change it into *ai*; thus of *crédere*, you make *crédei*; verbs of the third conjugation have it changed into *ii*; thus, *sensire* makes *sentii*. As for the present subjunctive, the vowel that remains is changed into *i* in the first conjugation, and into *a* in the others: thus, *ai*, *créda*, *sénta*.

### Present.

are,	o,	i,	a,	iámo,	áte,	ona.
ere,	o,	i,	a,	iámo,	éte,	ono.
ire,	o,	i,	a,	iámo,	íte,	ono.

\* \* Take notice, that in the singular you are to change the letter in the third person only.

### Preterperfect definite indicative.

are,	ai,	ásti,	o,	ámno,	áste,	árono.
ere,	ei,	ésti,	e,	émno,	éste,	érono.
ire,	ii,	ísti,	i,	ímno,	íste,	írono.

### Present subjunctive.

are,	i,	i,	i,	idmo,	iáte,	ino.
ere,	a,	a,	a,	iámo,	iáte,	ano.
ire,	a,	a,	a,	iámo,	iáte,	ano.

\* \* Observe, that through each of the conjugations there is no change made in the singular.

### The Participles are,

are,	áte,	áta,	ái,	áte.
ere,	éte,	éta,	éi,	éte.
ire,	íte,	íta,	íi,	íte.

Change the termination, *are*, *ere*, *ire*, with the letters and syllables opposite to them, and you will find the present, the preterperfect definite, and the present of the subjunctive, of all the regular verbs.

*First Conjugation, of the Verbs in are.*

INDICATIVE.

\* \* I shall hereafter omit the personal pronouns *io, tu, egli, &c.*

PRESENT.

I love,	<i>ám-o.</i>
Thou lovest,	<i>ám-i.</i>
He loves,	<i>ám-a,</i>
We love,	<i>am-iámo.</i>
You love,	<i>am-áte.</i>
They love,	<i>ám-ano.</i>

PRETERIMPERFECT.

I did love,	<i>am-áva, or am-ávo.</i>
Thou didst love,	<i>am-ávi.</i>
He did love,	<i>am-áva.</i>
We did love,	<i>am-avámo.</i>
You did love,	<i>am-aváte.</i>
They did love,	<i>am-ávano.</i>

PRETERPERFECT DEFINITE.

I loved,	<i>am-ái.</i>
Thou lovedst,	<i>am-ásti.</i>
He loved,	<i>am-ò.</i>
We loved,	<i>am-ámmo.</i>
You loved,	<i>am-áste,</i>
They loved,	<i>am-árono.</i>

The poets frequently use *amár* and *amáro*, for *amárono* ; and so all the verbs in *áre*.

PRETERPERFECT.

This tense is composed of the participle *amáto*, and the present indicative of the auxiliary verb *avére*.

I have loved,	<i>ho am-áto.</i>
Thou hast loved,	<i>hai am-áto.</i>
He has loved,	<i>ha am-áto.</i>
We have loved,	<i>abbiamo am-áto.</i>
You have loved,	<i>avete am-áto.</i>
They have loved,	<i>hanno am-áto.</i>

PRETERPLU-



PRÆTERPLUPERFECT.

This tense is composed of the participle *amato*, and the imperfect of the auxiliary verb *avere*.

I had loved,	<i>aveva am-ato.</i>
Thou hadst loved,	<i>avevi am-ato.</i>
He had loved,	<i>aveva am-ato.</i>
We had loved,	<i>avevamo am-ato.</i>
You had loved,	<i>avevate am-ato.</i>
They had loved,	<i>avevano am-ato.</i>

FUTURE.

I shall or will love,	<i>am-erò.</i>
Thou shalt love,	<i>am-erai.</i>
He shall love,	<i>am-erà.</i>
We shall love,	<i>am-eremo.</i>
You shall love,	<i>am-erete.</i>
They shall love,	<i>am-eranno.</i>

Formerly *amarò* was used ; but it is now the practice to write *amerò*, and so of all the verbs in *are*.

IMPERATIVE.

Love thou,	<i>am-a tu.</i>
Let him love,	<i>am-i egli.</i>
Let us love,	<i>am-iàmo noi.</i>
Love you,	<i>am-ate voi.</i>
Let them love,	<i>am-ino églino.</i>

OPTATIVE AND SUBJUNCTIVE.

PRESENT.

That I may love.	<i>ch' io am-i.</i>
Thou mayest love,	<i>che tu am-i.</i>
He may love,	<i>ch' egli am-i.</i>
We may love,	<i>che am-iàmo.</i>
You may love,	<i>che am-iàte.</i>
They may love,	<i>che am-ino.</i>

N. B. You may put the pronouns personal in the singular of this tense, *io, tu, egli*, in order to distinguish the persons, which are all terminated in the same manner; but it is superfluous to put them in the plural, the persons being sufficiently distinguished by their terminations. The same rule is applicable to the following preterimperfect, and to the present optative and subjunctive of the second and third conjugation.

### FIRST PRETERIMPERFECT.

That I might or could love,	<i>ch'io am-dssi.</i>
Thou mightest love,	<i>che tu am-àssi,</i>
He might love,	<i>che am-àsse.</i>
We might love,	<i>che am-àssimo.</i>
You might love,	<i>che am-àste.</i>
They might love,	<i>che am-àssero.</i>

When the conjunction *si*, in French, governs the indicative imperfect, it governs the same tense of the subjunctive in Italian: as, *si vous m'amiez, je vous payerais d'un parfait retour*; if you loved me; &c. *se voi m'amate*, &c. and not *se voi m'amavate*; and so in all the verbs, because, when we speak by way of wish or desire, we would make use of the subjunctive or optative. Young beginners are apt to mistake in this rule.

### SECOND PRETERIMPERFECT.

I should or would love,	<i>am-eréi.</i>
Thou shouldst love,	<i>am-erésti.</i>
He should love,	<i>am-erèbbe.</i>
We should love,	<i>am-erémmo.</i>
You should love,	<i>am-eréste.</i>
They should love,	<i>am-erèbbero.</i>

### PRETERPERFECT.

It is composed of the participle *avuto*, and the present subjunctive of the auxiliary verb *avere*.

That I have loved,	<i>ch'io abbia am-ato.</i>
Thou hast loved,	<i>che abbia am-ato.</i>
He has loved,	<i>ch'egli abbia am-ato.</i>

That

That we have loved,	<i>che abbiamo am-ato.</i>
You have loved,	<i>che abbiate am-ato.</i>
They have loved,	<i>che abbiano am-ato.</i>

## PRETERPLUPERFECT.

It is composed of the participle *amato*, and the first preterimperfect subjunctive of the auxiliary verb *avere*.

If I had loved,	<i>se io avessi am-ato.</i>
Thou hadst loved,	<i>se tu avessi am-ato,</i>
He had loved,	<i>se avesse am-ato.</i>
We had loved,	<i>se avessimo am-ato.</i>
You had loved,	<i>se aveste am-ato.</i>
They had loved;	<i>se avessero am-ato.</i>

## SECOND PRETERPLUPERFECT.

It is composed of the participle *amato*, and the second preterimperfect subjunctive of the auxiliary verb *avere*.

I should have loved,	<i>avrei am-ato.</i>
Thou shouldst have loved,	<i>avresti am-ato.</i>
He should have loved,	<i>avrebbe am-ato.</i>
We should have loved,	<i>avremmo am-ato.</i>
You should have loved,	<i>avreste am-ato.</i>
They should have loved,	<i>avrebbero am-ato.</i>

## FUTURE.

It is composed of the participle *amato*, and the future indicative of the auxiliary verb *avere*.

When I shall have loved,	<i>quando avrò am-ato.</i>
Thou shalt have loved,	<i>avrà am-ato.</i>
He shall have loved,	<i>avrà am-ato.</i>
We shall have loved,	<i>avranno am-ato.</i>
You shall have loved,	<i>avrete am-ato.</i>
They shall have loved,	<i>avranno am-ato.</i>

## INFINITIVE.

To love,	<i>am-are.</i>
To have loved,	<i>avere am-ato.</i>

## PARTICIPLES.

## PARTICIPLES.

Loved, *am-áto*, masculine. Loved, *am-áta*, feminine.

## GERUNDS:

Loving, or in loving { *am-ándo*, coll' *am-áre*, con *am-áre*  
                                   *nell' am-áre*, in *am-áre*.  
 Having loved,       *avéndo am-áto*.

*Remarks on the Verbs in áre.*

ALL the verbs ending in *áre*, are conjugated in the same manner as *am-áre*; except four, which only deviate from this rule in some of their tenses; they are *and-áre*, *d-áre*, *f-áre*, *st-áre*,

You will find their conjugations after the regular verbs.

\* \* \* Note, the verbs terminating in the infinitives in *c-áre*, and *g-áre*, take an *h* in those tenses where the *c* and *g* would otherwise meet with the vowels *e* or *i*; that is to say, in the present indicative, imperative, optative, future indicative, and the second pretérimperfect subjunctive; which are the tenses I shall give as examples, in the verbs *pecc-áre*, and *pag-áre*.

*Pecc-áre*, to sin: present, *pécc-o*, *pecc-hi* (and not *pécci*), *pécc-a*, *pecc-hiámo*, *pecc-áte*, *pecc-ano*, I sin &c.

Future, *pecc-herò*, I shall sin; *pecc-herái*, *pecc-herà*, *pecc-herémo*, *pecc-heréte*, *pecc-heránno*, and not *pecc-erò*, *pecc-erái*, &c.

Imperative, *pécc-a*, *pecc-hi*; *pecc-hiámo*, *pécc-áte*, *pecc-hino*, sin thou, let him sin, &c.

Optative, *che pécc-hi*, *pecc-hi*, *pecc-hi*; *pecc-hiámo*, *pecc-hidte*, *pecc-hino*, that I may sin, &c.

*Pecc-heréi*, I should sin; *pecc-heréti*, *pecc-herébbe*, *pecc-herémmo*, *pecc-heréste*, *pecc-herébbero*.

*Pag-áre*, to pay, present, *pág-o*, *pág-hi*, *pág-a*; *pagh-iámo*, *pag-áte*, *pág-ano*, I pay, &c.

Future, *pag-herò*, *pag-herái*, *pag-herà*; *pag-herémo*, *pag-heréte*, *pag-heránno*, I shall or will pay, &c.

Imperative, *pág-a*, *pág-hi*; *pag-hiámo*, *pag-áte*, *pág-hino*, pay thou, let him pay, &c.

Optative,

Optative, *che pag-hi, pag-hi, pag-hi; pag-hiámo, pag-hiáte, pag-hino*, that I may pay, &c.

The second preterimperfect, *pag-heréi, pag-heresti, pag-herébbe; pag-herémmo, pag-heréste, pag-herébbero*, &c. that I should pay, &c.

The other tenses are conjugated like *amére*.

### *Conjugation of the verbs passive.*

Before we proceed to the second conjugation, it is necessary to know, that the verbs passive are merely the participles of verbs active, conjugated with the verb *essere*: example,

*Conjugation of the verb passive, essere amáto, to be loved.*

## INDICATIVE.

### PRESENT.

I am loved,	<i>sóno am-áto.</i>
Thou art loved,	<i>séi am-áto.</i>
He is loved,	<i>è am-áto.</i>
We are loved,	<i>siámo am-áti.</i>
You are loved,	<i>siéte am-áti.</i>
They are loved,	<i>sóno am-áti.</i>

### PRETERIMPERFECT.

I was loved,	<i>éra or éro am-áto.</i>
Thou wert loved,	<i>éri am-áto</i>
He was loved,	<i>éra am-áto.</i>
We were loved,	<i>eravámo am-áti.</i>
You were loved,	<i>eraváte am-áti.</i>
They were loved,	<i>éranq am-áti.</i>

### PRETERPERFECT DEFINITE.

I was loved,	<i>fui am-áto.</i>
Thou wert loved,	<i>fosti am-áto.</i>
He was loved,	<i>fù am-áto.</i>
We were loved,	<i>fúmmo am-áti.</i>
You were loved,	<i>foste am-áti.</i>
They were loved,	<i>furono am-áti.</i>

PRETER-

## PRATERPERFECT.

I have been loved,	<i>sòno stàto am-àto.</i>
Thou hadst been loved,	<i>séi stàto am-àto.</i>
He has been loved,	<i>è stàto am-àto.</i>
We have been loved,	<i>siàmo stàti am-àti.</i>
You have been loved,	<i>siète stàti am-àti.</i>
They have been loved,	<i>sòno stati am-àti.</i>

## PRATERPLUPERFECT.

I had been loved,	<i>éra stàto am-àto.</i>
Thou hadst been loved,	<i>éri stàto am-àto.</i>
He had been loved,	<i>éra stàto am-àto.</i>
We had been loved,	<i>eravàmo stàti am-àti.</i>
You had been loved,	<i>eravàte stàti am-àti.</i>
They had been loved, —	<i>erano stàti am-àti.</i>

## FUTURE.

I shall or will be loved,	<i>sarò am-àto.</i>
Thou shalt be loved,	<i>sarà am-àto.</i>
He shall be loved,	<i>sarà am-àto.</i>
We shall be loved,	<i>sarèmo am-àti.</i>
You shall be loved,	<i>sarète am-àti.</i>
They shall be loved,	<i>saranno am-àti.</i>

I shall proceed no farther with the conjugation, because it is merely a repetition of the verb *sòno*, joined to the participle, *am-àto*.

\*. \* Observe, that the participles and adjectives change their gender and number after the tenses of the verb *essere*, examples,

I am loved,  $\left\{ \begin{array}{l} \textit{sono am-àto, for the masculine} \\ \textit{sono am-àta, for the feminine} \end{array} \right\}$  singular.

We are loved,  $\left\{ \begin{array}{l} \textit{siàmo am-àti, for the masc.} \\ \textit{siàmo am-àte, for the fem.} \end{array} \right\}$  plural.

You are learned,  $\left\{ \begin{array}{l} \textit{siète dōtto,} \\ \textit{siète dōtta,} \\ \textit{siète dōtti,} \\ \textit{siète dōtte,} \end{array} \right\}$  for the singular.  
for the plural.

Observe, that in the construction of the passive, the Italians make use of *da* or *dal*, and *per* (by), which answer

answer to the French *du* and *par*; with this difference, that the French use *du*, when the verb expresses an operation of the mind, and *par*, when it expresses an operation of the body, or of the mind and body: whereas the Italians always put *da* or *dal*: thus they say, *Piétro è amato dal principe*, and not *per il principe*; which French learners are apt to confound. N. B. *Dal* signifies, by the; and *per il*, for the.

## Second Conjugation of the Verbs in ere.

### INDICATIVE.

#### PRESENT.

I believe,	<i>cred-o.</i>
Thou believest,	<i>cred-i.</i>
He believes,	<i>cred-e.</i>
We believe,	<i>cred-iamo.</i>
You believe,	<i>cred-ete.</i>
They believe,	<i>cred-ono.</i>

#### PRETERIMPERFECT.

I did believe,	<i>cred-eva.</i>
Thou didst believe,	<i>cred-evi.</i>
He did believe,	<i>cred-eva.</i>
We did believe,	<i>cred-evamo.</i>
You did believe,	<i>cred-este.</i>
They did believe,	<i>cred-evano.</i>

#### PRETERPERFECT DEFINITE.

I believed,	<i>cred-èi.</i>
Thou believedst,	<i>cred-èsti.</i>
He believed,	<i>cred-è.</i>
We believed,	<i>cred-èmmo.</i>
You believed,	<i>cred-èste.</i>
They believed,	<i>cred-èrono.</i>

#### PRETERPERFECT.

I have believed,	<i>ho cred-ùto.</i>
Thou hast believed,	<i>hai cred-ùto.</i>
He has believed,	<i>ha cred-ùto.</i>
We have believed,	<i>abbiamo cred-ùto.</i>
You have believed,	<i>avete cred-ùto.</i>
They have believed,	<i>hanno cred-ùto.</i>

#### PRETERPLU-

## PRETERPLUPERFECT.

I had believed,	<i>avéva cred-úto.</i>
Thou hadst believed,	<i>avévi cred-úto.</i>
He had believed,	<i>avéva cred-úto.</i>
We had believed,	<i>avévámo cred-úto.</i>
You had believed,	<i>avéváte cred-úto.</i>
They had believed,	<i>avévano cred-úto.</i>

## FUTURE.

I shall or will believe,	<i>cred-erò.</i>
Thou shalt believe,	<i>cred-erái.</i>
He shall believe,	<i>cred-erà.</i>
We shall believe,	<i>cred-erémo.</i>
You shall believe,	<i>cred-eréte.</i>
They shall believe,	<i>cred-eránno.</i>

## IMPERATIVE.

Believe thou,	<i>créd-i.</i>
Let him believe,	<i>créd-a.</i>
Let us believe,	<i>cred-iámo.</i>
Believe you,	<i>cred-éte.</i>
Let them believe,	<i>créd-ano.</i>

## OPTATIVE AND SUBJUNCTIVE.

## PRESENT.

That I may believe,	<i>ch'io créd-a.</i>
Thou mayest believe,	<i>che tu créd-a.</i>
He may believe,	<i>ch'egli créd-a.</i>
We may believe,	<i>che cred-iámo.</i>
You may believe,	<i>che cred-iáte.</i>
They may believe,	<i>che créd-ano.</i>

## PRETERIMPERFECT.

That I might or could believe,	<i>che cred-éssi.</i>
Thou mightest believe,	<i>che tu cred-éssi.</i>
He might believe,	<i>che cred-ésse.</i>
We might believe,	<i>che cred-éssimo.</i>
You might believe,	<i>che cred-éste.</i>
They might believe,	<i>che cred-éssero.</i>



SECOND PRÆTERIMPERFECT.

I should believe,	<i>cred-eréi.</i>
Thou shouldst believe,	<i>cred-erésti.</i>
He should believe,	<i>cred-erébbe.</i>
We should believe,	<i>cred-erémmo.</i>
You should believe,	<i>cred-eréste.</i>
They should believe,	<i>cred-erébbero.</i>

PRÆTERPERFECT.

That I have believed,	<i>ch'io abbia cred-úto.</i>
Thou hast believed,	<i>che tu abbia cred-úto.</i>
He has believed,	<i>ch'egli abbia cred-úto.</i>
We have believed,	<i>che abbiamo cred-úto.</i>
You have believed,	<i>che abbiate cred-úto.</i>
They have believed,	<i>che abbiano cred-úto.</i>

PRÆTERPLUPERFECT.

If I had believed,	<i>se io avéssi cred-úto.</i>
Thou hadst believed,	<i>se tu avéssi cred-úto.</i>
He had believed,	<i>se avésse cred-úto.</i>
We had believed,	<i>se avéssimo cred-úto.</i>
You had believed,	<i>se avéste cred-úto.</i>
They had believed,	<i>se avéssero cred-úto.</i>

SECOND PRÆTERPLUPERFECT.

I should have believed,	<i>avréi cred-úto.</i>
Thou shouldst have believed,	<i>avrésti cred-úto.</i>
He should have believed,	<i>avrébbe cred-úto.</i>
We should have believed,	<i>avrémmo cred-úto.</i>
You should have believed,	<i>avréste cred-úto.</i>
They should have believed,	<i>avrébbero cred-úto.</i>

FUTURE.

When I shall have believed,	<i>quand' avrò cred-úto.</i>
Thou shalt have believed,	<i>avràí cred-úto.</i>
He shall have believed,	<i>avrà cred-úto.</i>
We shall have believed,	<i>avrémo cred-úto.</i>
You shall have believed,	<i>avréte cred-úto.</i>
They shall have believed,	<i>avránno cred-úto.</i>

F

INFINITIVE.

## INFINITIVE.

To believe, *credere.*

## GERUND.

Believing, or in believing, *cred-endo, col cred-ere, &c.*

## PARTICIPLE.

Believed, *cred-uto, masc.* Believed, *cred-uta, fem.*

Conjugate in like manner the following verbs, which are the only verbs in *ere* that follow the rule of *cred-ere*.

\*.\* Note, that all the regular verbs in *ere* have two terminations in the preterperfect definite, as they make

*éi, ésti, è ; émmo, éste, érono,*

or,

*étti, ésti, étte ; émmo, éste, éttero.*

	Infinitive.	Preterp.	Def.	Participle.
To	beat,	<i>battere,</i>	<i>éi</i>	<i>úto.</i>
	drink,	<i>bèvere</i> or <i>bère</i>	<i>éi</i> or	<i>étti</i> <i>úto.</i>
	yield,	<i>cédere</i>	<i>éi</i>	<i>étti</i> <i>úto.</i>
	cleave,	<i>fèndere</i>	<i>éi</i>	<i>étti</i> <i>úto.</i>
	fret,	<i>frémere</i>	<i>éi</i>	<i>étti</i> <i>úto.</i>
	groan,	<i>gémere</i>	<i>éi</i>	<i>étti</i> <i>úto.</i>
	enjoy,	<i>godere</i>	<i>éi</i>	<i>étti</i> <i>úto.</i>
	reap,	<i>miètere</i>	<i>éi</i>	<i>étti</i> <i>úto.</i>
	feed,	<i>páscere</i>	<i>éi</i>	<i>étti</i> <i>úto.</i>
	hang,	<i>pèndere</i>	<i>éi</i>	<i>étti</i> <i>úto.</i>
	retch,	<i>ricere</i>	<i>éi</i>	<i>étti</i> <i>úto.</i>
	receive,	<i>ricèvere</i>	<i>éi</i>	<i>étti</i> <i>úto.</i>
	shine again,	<i>rilúcere</i>	<i>éi</i> without a	participle.
	sit down,	<i>sedere</i>	<i>éi</i>	<i>étti</i> <i>úto.</i>
	shine,	<i>splèndere</i>	<i>éi</i>	<i>étti</i> <i>úto.</i>
	glide,	<i>sèrpere</i>	<i>éi</i>	<i>étti</i> <i>úto.</i>
	creak,	<i>strídere</i>	<i>éi</i>	<i>étti</i> <i>úto.</i>
	fear,	<i>temere</i>	<i>éi</i>	<i>étti</i> <i>úto.</i>
	sell,	<i>vèndere</i>	<i>éi</i>	<i>étti</i> <i>úto.</i>

All

All the other verbs in *ere* are irregular.

The regular verbs end with two vowels in the preterperfect definite: as *am-âi, cred-êi, sent-îi*.

All the regular verbs, in the same tense, end with the vowel *i*; and this vowel *i* is preceded by a consonant; as, *êbbi, credetti, scrissi*. Thus *crêdere*, which makes *credêi* and *credetti*, is both regular and irregular.

You will find, in the chapter of the irregular verbs in *ere* short (p. 124) a very easy method of learning the irregularity of the verbs, which I have reduced to one general rule.

### Third Conjugation of the Verbs in *ire*.

#### INDICATIVE.

##### PRESENT.

I hear,	<i>sént-o.</i>
Thou hearest,	<i>sént-i.</i>
He hears,	<i>sént-e.</i>
We hear,	<i>sent-iâmo.</i>
You hear,	<i>sent-îe.</i>
They hear,	<i>sént-onq.</i>

##### PRETERIMPERFECT.

I did hear,	<i>sent-îva.</i>
Thou didst hear,	<i>sent-îvi.</i>
He did hear,	<i>sent-îva.</i>
We did hear,	<i>sent-ivâmo.</i>
You did hear,	<i>sent-ivâte.</i>
They did hear,	<i>sent-ivâno.</i>

##### PRETERPERFECT DEFINITE.

I heard,	<i>sent-îi.</i>
Thou heardst,	<i>sent-îstî.</i>
He heard,	<i>sent-î.</i>
We heard,	<i>sent-îmmo.</i>
You heard,	<i>sent-îste.</i>
They heard,	<i>sent-îronq.</i>

## PRETERPERFECT.

I have heard,	<i>ho sent-ito.</i>
Thou hast heard,	<i>hai sent-ito.</i>
He has heard,	<i>ha sent-ito.</i>
We have heard,	<i>abbiamo sent-ito.</i>
You have heard,	<i>avete sent-ito.</i>
They have heard,	<i>hanno sent-ito.</i>

## PRETERPLUPERFECT.

I had heard,	<i>aveva sent-ito.</i>
Thou hadst heard,	<i>avevi sent-ito.</i>
He had heard,	<i>aveva sent-ito.</i>
We had heard,	<i>avevamo sent-ito.</i>
You had heard,	<i>avevate sent-ito.</i>
They had heard,	<i>avevano sent-ito.</i>

## FUTURE.

I shall or will hear,	<i>sent-irò.</i>
Thou shalt hear,	<i>sent-irai.</i>
He shall hear,	<i>sent-irà.</i>
We shall hear,	<i>sent-iremo.</i>
You shall hear,	<i>sent-iréte.</i>
They shall hear,	<i>sent-iranno.</i>

## IMPERATIVE.

Hear thou,	<i>sént-i.</i>
Let him hear,	<i>sént-a.</i>
Let us hear,	<i>sent-iámo.</i>
Hear you,	<i>sent-íte.</i>
Let them hear,	<i>sént-ano.</i>

## OPTATIVE AND SUBJUNCTIVE.

## PRESENT.

That I may hear,	<i>ch'io sént-a.</i>
Thou mayest hear,	<i>che tu sént-a.</i>
He may hear,	<i>ch'egli sént-a.</i>
We may hear,	<i>che sent-iámo.</i>
You may hear,	<i>che sent-iáte.</i>
They may hear,	<i>che sént-ano.</i>

PRETERIMPERFECT.

That I could or might hear,	<i>che sent-issi.</i>
Thou mightest hear,	<i>che tu sent-issi.</i>
He might hear,	<i>che sent-isse.</i>
We might hear,	<i>che sent-issimo.</i>
You might hear,	<i>che sent-iste.</i>
They might hear,	<i>che sent-issero.</i>

SECOND PRETERIMPERFECT.

I should hear,	<i>sent-irèi.</i>
Thou shouldst hear,	<i>sent-irèsti.</i>
He should hear,	<i>sent-irèbbe.</i>
We should hear,	<i>sent-irémmo.</i>
You should hear,	<i>sent-irèste.</i>
They should hear,	<i>sent-irébbero.</i>

PRETERIMPERFECT.

That I have heard,	<i>ch'io abbia sent-ito.</i>
Thou hast heard,	<i>che abbi sent-ito.</i>
He has heard,	<i>che egli abbia sent-ito.</i>
We have heard,	<i>che abbiamo sent-ito.</i>
You have heard,	<i>che abbiate sent-ito.</i>
They have heard,	<i>che abbiano sent-ito.</i>

PRETERPLUPERFECT.

If I had heard,	<i>se io avèssi sent-ito.</i>
Thou hadst heard,	<i>se tu avèssi sent-ito.</i>
He had heard,	<i>se avèsse sent-ito.</i>
We had heard,	<i>se avèssimo sent-ito.</i>
You had heard,	<i>se avèste sent-ito.</i>
They had heard,	<i>se avèssero sent-ito.</i>

SECOND PRETERPLUPERFECT.

If I should have heard,	<i>avrèi sent-ito.</i>
Thou shouldst have heard,	<i>avrèsti sent-ito.</i>
He should have heard,	<i>avrèbbe sent-ito.</i>
We should have heard,	<i>avrémmo sent-ito.</i>
You should have heard,	<i>avrèste sent-ito.</i>
They should have heard,	<i>avrébbero sent-ito.</i>

## FUTURE.

When I shall have heard,	<i>quando</i> aurò sent-ito.
Thou shalt have heard,	avrà sent-ito.
He shall have heard,	avrà sent-ito.
We shall have heard,	avrèmo sent-ito.
You shall have heard,	avrète sent-ito.
They shall have heard,	avranno sent-ito.

## INFINITIVE.

To hear, or to feel, *sent-ire*. Participle, heard, *sent-ito*. Gerund, in hearing, *sent-endo*.

Conjugate in the same manner the following verbs, which are the only verbs in *ire*, that conform to the rule of *sent-ire*.

	Infinitive.	Pres.	Pret. def.	Particip.
To	open, <i>aprire</i>	<i>apro</i>	<i>aprì</i>	<i>aperto.</i>
	boil, <i>bollire</i>	<i>bollo</i>	<i>bullì</i>	<i>bollito.</i>
	consent, <i>consentire</i>	<i>consento</i>	<i>consentì</i>	<i>consentito.</i>
	convert, <i>convertire</i>	<i>convertito</i>	<i>convertì</i>	<i>convertito.</i>
	cover, <i>coprire</i>	<i>copro</i>	<i>coprì</i>	<i>coperto.</i>
	sow, <i>cucire</i>	<i>cucio</i>	<i>cucì</i>	<i>cucito.</i>
	sleep, <i>dormire</i>	<i>dormo</i>	<i>dormì</i>	<i>dormito.</i>
	fly, <i>fuggire</i>	<i>fuggo</i>	<i>fuggì</i>	<i>fuggito.</i>
	lie, <i>mentire</i>	<i>mento</i>	<i>mentì</i>	<i>mentito.</i>
	die, <i>morire</i>	<i>moro</i>	<i>morì</i>	<i>morto.</i>
	depart, <i>partire</i>	<i>párto</i>	<i>partì</i>	<i>partito.</i>
	repent, <i>pentirsi</i>	<i>mi pento</i>	<i>mi pentì</i>	<i>pentito.</i>
	ascend, <i>salire</i>	<i>sálgo</i>	<i>salì</i>	<i>salito.</i>
	follow, <i>seguire</i>	<i>séguo</i>	<i>seguì</i>	<i>seguito.</i>
	serve, <i>servire</i>	<i>sérvo</i>	<i>servì</i>	<i>servito.</i>
	suffer, <i>soffrire</i>	<i>sóffro</i>	<i>soffrì</i>	<i>sofferto.</i>
	come or go out, <i>sortire</i>	<i>sórto</i>	<i>sortì</i>	<i>sortito.</i>
	dress, <i>vestire</i>	<i>vèsto</i>	<i>vestì</i>	<i>vestito.</i>
	come or go out, <i>uscire</i>	<i>ésco</i>	<i>uscì</i>	<i>uscito.</i>
	hear, <i>uñire</i>	<i>ódo</i>	<i>udì</i>	<i>udito.</i>

All the other verbs in *ire* are regular in the present tense, which they make in *isco* ; as you will observe in the Chapter of Irregulars in *ire* ; example,

*diger-ire diger-isco diger-ii digen-ito, &c.*

*langu-ire langu-isco langu-ii langu-ito, &c.*

N. B. When you have learned to conjugate these five verbs, *avére, éssere, amáre, crédere, sentire*, you may be said to be master of almost all the rest ; the termination of the tenses and persons being the same, especially in the irregular verbs ; but in order to be perfect in your conjugations, it is not sufficient to know those verbs in the order of the tenses, that is, beginning with the present indicative, and proceeding to the preterimperfect, as children do ; but it is necessary to know each tense of the indicative, and optative, &c. by heart. Your teacher will instruct you upon this head ; but should he not, or if you learn Italian without a master, your method must be, to conjugate two or three of these verbs, or all five, at the same time. This will enable you to learn them with greater ease ; to retain them better in your memory, and to express yourself more readily. In order to conjugate the two auxiliary verbs together, you may, for instance, repeat,

*Ho un cavállo, e ne sono contento.*

I have a horse, and am satisfied with it.

And thus you may exercise yourself through every tense and person of the whole conjugation.

With regard to the other three, you will receive much benefit, if you conjugate them by other similar verbs. For instance, I buy my goods, sell them cheap, and serve my friends faithfully ; *cómpo le mie mercanzie, le vèndo a buon mercato, e sèrvo con fedeltà i miei amici*. The verb *compráre* is conjugated like *amáre* : *véndere*, like *crédere* ; *servíre* like *sentire*. If you practise this mode of conjugation, you will find that in a very little time you will be able to speak and write with great ease ; for in the Italian language, they write as they speak, and speak as they write ; hers however you will find a Book of Exercises\* highly necessary and useful.

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\* See BOTTARELLI'S EXERCISES, with references to the rules of this Grammar.

*Of the IRREGULAR VERBS* *in* are.

THERE are in each conjugation some verbs which do not conform to the common rule, and on that account are called irregulars.

There are but four verbs of the first conjugation, which in some of the tenses depart from the rule of the verb *amâre*, viz.

*Andâre, dâre, fâre, stâre.*

The verb *fâre* is, properly speaking, an irregular of the second conjugation, since it is only the Latin verb *facere* syncopated or abridged. Yet I place it here in compliance with the method of other grammarians.

Observe, that these verbs are irregular; some in the present, some in the preterperfect-definite, and others in the future tense.

\* \* Remember also, that when a verb is irregular in the present of the indicative, it retains its irregularity in the imperative and present of the subjunctive.

\* \* Observe farther, that the first and second person plural of the present tense are always regular.

*Of the Verb andâre.*

THE verb *andâre* is irregular only in the present tense.\*

INDICATIVE.

PRESENT.

1 I go,	<i>vâdo</i> or <i>vo</i> .
Thou goest,	<i>vâi</i> .
He goes,	<i>va</i> .
We go,	<i>andâmo</i> .
You go,	<i>andâte</i> .
They go,	<i>vânno</i> .

PRETERIMPERFECT.

I did go, thou didst go, he did go; we did go, you did go, they did go.

2. *Andáva, andávi, andáva; andavâmo, andavâte, andávano.*

\* In the subsequent pages, the tenses which have a star are the only irregular ones; the others are regular.

PRETER-



PRETERPERFECT DEFINITE.

I went, thou wentest, he went ; we went, you went, they went.

4. *Andài, andàsti, andò ; andàmmo, andàste, andàrono.*

PRETERPERFECT.

I have gone,	<i>sono andàto.</i>
Thou hast gone,	<i>sei andàto.</i>
He has gone,	<i>è andàto.</i>
We have gone,	<i>siamo andàti.</i>
You have gone,	<i>siete andàti.</i>
They have gone,	<i>sono andàti.</i>

If we are to speak in the feminine, we should say, *sono andàta, sei andàta, è andàta, siamo andàte, siete andàte, sono andàte.*

I was gone, thou wast gone, he was gone ; we were gone, you were gone, they were gone.

PRETERPLUPERFECT.

I had gone, thou hadst gone, he had gone ; we had gone, you had gone, they had gone.

*Era andàto, eri andàto, era andàto ; eravamo andàti, eravate andàti, erano andàti.*

FUTURE.

I shall or will go, thou shalt go, he shall go ; we shall go, you shall go, they shall go.

5. *\*Andrò, andrai, andrà ; andremo, andrete, andranno.*

IMPERATIVE.

Go thou, let him go ; let us go, go ye, let them go.

6. *Va' vada ; andiamo, andate, vadano.*

OPTATIVE AND SUBJUNCTIVE.

PRESENT.

That I may go,	<i>ch'io vada.</i>
Thou mayest go,	<i>che tu vada.</i>
He may go,	<i>ch'egli vada.</i>
We may go,	<i>che andiamo.</i>
You may go,	<i>che andiate.</i>
They may go,	<i>che vadano.</i>

## PRÆTERPERFECT.

That I might or could go, thou mightest go, he might go; we might go, you might go, they might go.  
 8 *Che andassi, andassi, andassi; andassimo, andaste, andassero.*

## SECOND PRÆTERIMPERFECT.

I should go, thou shouldst go, he should go; we should go, you should go, they should go.  
 6 \* *Andréi, andrésti, andrébbe; andrémmo, andréste, andrébbero.*

Preterp. That I have gone, *che sia andato.*

Preterpl. If I had gone, *se fossi andato.*

Future. When I shall be gone, *quando sarò andato.*

## INFINITIVE.

To go, *andare.* Participle, gone, *andato.* Gerund, in going, *andando.*

\* \* Note, that the preposition *a* or *ad*, must be put after the verb *andare*, and all the other verbs of motion, when they precede an infinitive: example,

Let us go and see, *andiamo a vedere.*

Go to supper, *andate a cenare.*

You shall go, and expect me, *andrete ad aspettarmi.*

Let us send to tell, *mandiamo a dire.*

The French are frequently mistaken in this respect, because they are accustomed to put the infinitive, without a preposition after the verbs of motion.

Of the Verb *dare*.

*DA'RE* is irregular only in the present and preterperfect definite.

## INDICATIVE.

## PRESENT.

1 \* I give, thou givest, he gives; we give, you give, they give: *do, dai, dà; diamo, date, danno.*

2 Preterimperf. I did give, thou didst give, he did give; we did give, you did give, they did give: *dava, davai, dava; davamo, davate, davano.*

PRÆTER-

PRETERPERFECT DEFINITE,

4	* I gave,	<i>diédi,</i>	or <i>détti.</i>
	Thou gavest,	<i>désti,</i>	
	He gave,	<i>diéde,</i>	or <i>détte, diè</i>
	We gave,	<i>démmo,</i>	
	You gave,	<i>déste,</i>	
	They gave,	<i>diédéro,</i>	or <i>déttera.</i>
	The poets use <i>dier</i> , <i>diéran</i> and <i>diérono</i> , instead of <i>diédéro</i> .		
3	Perfect comp.	I have given,	<i>ho dato.</i>
	Preterplup.	I had given,	<i>avéva dato.</i>
5	* Future.	I shall give,	<i>darò.</i>

IMPERATIVE.

9	* Give thou, let him give ; let us give, give you, let them give : <i>da', dia ; diámo, dâte, diáno.</i>
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OPTATIVE AND SUBJUNCTIVE.

7	* Present. That I may give, &c. <i>che dia, che tu dia, ch' egli dia ; che diámo, che diáte, che diáno.</i>
8	* Preterimp. That I might give, that thou mightest give, that he might give, &c. <i>che déssi, tu déssi, désse ; déssimo, déste, déssero.</i>
6	* Second Imperf. I should give, &c. <i>daréti, darésti, darébbe, darémmo, daréste, darébbero.</i>

INFINITIVE.

Present,	To give,	<i>däre.</i>
Gerund,	In giving,	<i>dündo.</i>
Participle,	given,	<i>dáto.</i>

*Of the Verb fare.*

**FARE**, formerly *facere*, has its irregularity in the present, and the preterperfect definite; and requires the *t* to be doubled in the participle.

## INDICATIVE.

## PRESENT.

\* I do, thou dost, he does; we do, you do, they do; *fo, fái, fa; facciámo, fáte, fánno.*

Preterimp. I did, &c. *facéva, facévi, facéva, &c.*

Preter-def. I did, thou didst, he did; we did, \* you did, they did: *féci, facésti, féce; facémmo, facéste, fécero.*

Preterp. I have done, *ho fáto.*

Preterplup. I had done, *avéva fáto.*

\* Future. I shall do, &c. *farò, farái, farà; farémo, faréte, farúnno.*

## IMPERATIVE.

\* Do thou, let him do; let us do, do you, let them do: *fa', fáccia; facciámo, fáte, fácciano.*

## OPTATIVE.

## PRESENT.

\* That I may do, or that I do; thou mayest do, he may do; we may do, you may do, they may do; *che fáccia, che tu fáccia, ch' egli fáccia; che facciámo, che facciáte, che fácciano.*

Preterimp. That I may do, thou mightest do, he might do; we might do, you might do, they might do: *che facéssi, facéssi, facésse; facéssimo, facéste, facéssero.*

\* Second Imp. I should do, thou shouldst do, he should do; we should do, you should do, they should do: *faréi, farésti, farébbe; farémmo, faréste, farébbbero.*

## INFINITIVE.

\* To do, *fare.* Gerund, in doing, *facéndo.* Participle, done, *fáto.*

Of the Verb *stàre*.

*STA'RE* signifies *to be, to dwell, to stand, to stay*; it is irregular in the present and preterperfect definite.

## INDICATIVE.

## PRESENT.

\* I stand, or I am, *sto*; thou standest, *stái*; he stands, *sta*; *stiámo, státe, stánno*.

Imperf. I did stand, &c. *stéva*.

\* Preter-def. I stood, thou stoodest, he stood, &c. *stétti, stésti, stétte*; *stémmo, stéste, stéttero*.

Preterp. I have stood, &c. *sóno státo*.

Preterpl. I had stood, &c. *éra státo*.

\* Future. I shall or will stand, &c. *starò, starái, starà, starémo, staréte, staránno*.

## IMPERATIVE.

\* Stand thou, *sta*; let him stand, *stia*; let us stand, *stiámo*; stand you, *státe*; let them stand, *stiano, or stieno*.

## OPTATIVE AND SUBJUNCTIVE.

## PRESENT.

That I may stand, thou mayest stand, he may stand, &c. *ch' io stia, che tu stia, ch' egli stia*; *che stiámo, che stiáte, che stiano, or stieno*.

\* Imperfect. That I might or could stand, *che stéssi*; thou mightest stand, *che tu stéssi*; he might stand, *che stésse*; we might stand, *che stéssimo*; you might stand, *che stéste*; they might stand, *che stéssero*.

\* Second Preterimp. I should stand, thou shouldst stand, he should stand, &c. *staréi, starésti, starébbe; starémmo, staréste, starébbero*.

## INFINITIVE.

To stand, *stáre*. Gerund, standing, *stándo*. Participle, stood or been, *státo*.

*Observations*

## Observations on the four IRREGULAR VERBS.

### ANDARE, DARE, FARE, STARE.

THESE four verbs form the second person of the present tense in *ai* ; as, *vái, dái, fái, stái* ; and the third person plural in *anno*, and not in *ano*, like the regulars : example, *vánno, dánno, fánno, stánno* ; the regular verbs make it in *ano* ; as, *ámáno, cantáno, parláno, &c.*

The future indicative does not terminate in *erò*, but in *arò* ; we must therefore say, *farò, darò, starò* ; except the verb *andare*, which makes *andrò*. Observe, nevertheless, that the verb *stare* and *dare* become regular, when they are compounded ; as, *accostare, sovrastare, secondare, comandare*. We say in the second person of the present tense, *accósti, sovrásti, secondí, comandí*, and not *accostái, sovrastái, secondái, comandái*, this being the first person singular of the preterperfect definite of those verbs. In a word, they follow the rule of the regular verbs through all its tenses. The same cannot be said of the verb *fare*, which continues its irregularity, though compounded ; therefore we must say, *disfo, disfacciámo, disfeci, disfacésti, &c.*

The regular verbs in *-are* make their subjunctive in *i* ; as, *ami, parli, canti, salti*. The four irregulars form theirs in *a* ; as, *váda, dia, fáccia, stia*.

*Dare* and *stare* make the preterimperfect subjunctive *déssi* and *stéssi*, and not *dássi* and *stássi*.

In the second preterimperfect they make *andréi, daréi, faréi, staréi*.

Note, the verb *dare* is conjugated like the verb *stare*, only by changing the *st* into *d* ; *do, sto, dáva, stáva, &c.*

### Of the Irregular Verbs in *-ere*.

THERE are two sorts of verbs in *-ere*, one of which has the penultima, or the last syllable but one, long ; as, *Cadére, dovére, sapére, volére*.

The other the penultima short ; as, *Crédere, léggere, scrívere, pérdere*.

There

There are no more than twenty-two verbs which have the infinitives in *ere* long, viz.

Infinitive.	Pres.	Pret. def.	Part.
115 <i>Cadére</i> To fall,	<i>cádo,</i>	<i>cáddi,</i>	<i>cadúto.</i>
112 <i>calére</i> - care for, a verb impersonal.			
112 <i>capére</i> - contain.			
116 <i>dovére</i> - owe,	<i>dévo,</i>	<i>dovéi,</i>	<i>dovúto.</i>
117 <i>dolérai</i> - grieve,	<i>mí dólgo,</i>	<i>mí dólsi,</i>	<i>dolúto.</i>
118 <i>giacére</i> - lie down,	<i>giáccio,</i>	<i>giásqui,</i>	<i>giacciúto.</i>
* <i>godére</i> - enjoy.	<i>gódo,</i>	<i>godéi,</i>	<i>godúto.</i>
76 <i>avére</i> - have,	<i>áo,</i>	<i>ábbi,</i>	<i>avúto.</i>
120 <i>parére</i> - appear,	<i>pájo,</i>	<i>párvé,</i>	<i>parúto.</i>
119 <i>piacére</i> - please	<i>piáccio,</i>	<i>piásqui,</i>	<i>piaciúto.</i>
121 <i>persuadére</i> , persuade,	<i>persuádo,</i>	<i>persuási,</i>	<i>persuáto.</i>
118 <i>potére</i> - be able,	<i>páso,</i>	<i>potéi,</i>	<i>potúto.</i>
121 <i>rimanéra</i> remain,	<i>rimángo,</i>	<i>rimási,</i>	<i>rimáto.</i>
112 <i>sapére</i> - know,	<i>so,</i>	<i>séppi,</i>	<i>séputo.</i>
* <i>sedére</i> - sit	<i>sédo,</i>	<i>sedéi,</i>	<i>sedúto.</i>
122 <i>solére</i> - be accustomed	<i>sóglio,</i>	<i>soléi,</i>	<i>sólito.</i>
		very little used.	
119 <i>tacére</i> - be silent,	<i>táccio,</i>	<i>tácsqui,</i>	<i>taociúto.</i>
122 <i>tenére</i> - hold,	<i>téngo,</i>	<i>teméi,</i>	<i>temúto.</i>
* <i>temére</i> - fear	<i>témo,</i>	<i>teméi,</i>	<i>temúto.</i>
123 <i>valére</i> - be worth,	<i>váglio,</i>	<i>valsi,</i>	<i>valúto.</i>
123 <i>vedére</i> - see,	<i>védo,</i>	<i>vidéi,</i>	<i>vedúto.</i>
114 <i>volére</i> - be willing,	<i>vóglio,</i>	<i>vollí,</i>	<i>volúto.</i>

\* The three verbs marked with a star are regular; the figures in the margin refer to the pages in which the other verbs are found conjugated at full length.

The compounds of these verbs make *ere* long also; as, *ricadére*, *riavére*, &c.

Of these twenty-two verbs, there are but three regular, viz. *godére*, *sedére*, and *temére*; and they are conjugated like *credére*.

Of the other verbs which make their infinitive in *ere* long, some are irregular in the present, others in the preter-definite and future, and some in the participle.

The conjugation of the verb *avére* has been given already; *calére* and *capére* are little in use.

Conjugation

*Conjugation of the Irregular Verbs in ere, long.*

I begin with *sapère*, *potère*, and *volère*, because they frequently occur in discourse.

/ SAPE'RE, to know.

\* Present. *So, sàì; sa; sappiàmo, sapète, sànnò*: I know, thou knowest, he knows; we know, you know, they know.

Imper. *Sapèva, sapèvi, sapèva; sapevàmò, sapevâte, sapévàno*: I did know, thou didst know, he did know; we did know, you did know, they did know.

\* Preter-def. *Sèppi, sapèsti, sèppe; sapémmo, sapèste, sèppero*: I knew, thou knewest, he knew; we knew, you knew, they knew.

Preterperfect. *Ho sapùto, hai sapùto, ha sapùto, &c.*

\* Future. *Saprò, sapràì, saprà; saprémò, saprète, sapránno*: I shall know, thou shalt know, he shall know; we shall know, you shall know, they shall know,

## IMPERATIVE.

\* *Sàppi, sàppia; sappiàmo, sappiâte, sàppiano*; know thou, let him know; let us know, know you, let them know.

## OPTATIVE AND SUBJUNCTIVE.

\* *Che sàppia, sàppia, sàppia; sappiàmo, sappiâte, sappiano*: that I may know, thou mayest know, he may know; we may know, you may know, they may know.

\* Imperfect. *Che sapèssi, sapèssi, sapèsse; sapèssimo, sapèste, sapèssero*: that I might know, thou mightest know, they might know.

\* Second Imp. *Sapréti, saprésti, saprébbe; saprémmo, saprète, saprébbero*: I should or would know, thou shouldst know, he shouldst know; we should know, you should know, they should know.

## INFINITIVE.

*Sapère*, to know. Gerund, *Sapèndo*, knowing. Participle, *Sapùto*, known.

POTE'RE,



## 2. POTÈRE, to be able.

## INDICATIVE.

\* Present. *Póssò, può, può ; possiámo, potéte, póssòno* : I can or am able, thou canst, he can ; we can, you can, they can.

Imperf. *Potéva, potévi, &c.* I could, &c.

Pret. def. *Potéi, potésti, potè ; potémmo, potéste, potérono* ; I could, thou couldst, he could ; we could, you could, they could.

Preterp. *Ho potúto*, I have been able.

\* Future. *Potrò*, I shall be able.

There is no imperative.

## OPTATIVE AND SUBJUNCTIVE.

\* *Che póssa, póssa, póssa ; possiámo, possiáte, póssano* : that I may be able, thou mayest be able, he may be able ; we may be able, you may be able, they may be able.

Imp. *Che potéssi, potéssi, potésse ; potéssimo, potéste, potéssero* : that I might be able ; thou mightest be able, he might be able ; we might be able, you might be able, they might be able.

\* Second Imp. *Potrèi, potrésti, potrébbe, &c.*

N. B. In conjugating the verb *potère*, to be able, we do not say in the future *poterò*, and in the second preterimperfect *poterèi* ; because *poterò* and *poterèi* are the future and second preterimperfect of the verb *potère*, to prune.

The vowel *e* is frequently dropt between a mute, and a liquid consonant : thus, instead of *caderei, saperei, cederò*, we say, *cadrei, saprei, cedrò* : this, however, is only used when the *e* is short ; but we never say *madra* for *madéra*, *anacorta* for *anacoréta*, &c.

## INFINITIVE.

*Potère.* Gerund, *Poténdo*. Participle, *Potúto*.  
VOLE'RE

### 3 VOLE'RE, to be willing.

\* Present. *Voglio, vuoi, vuole ; vogliamo, volete, vogliono* : I will or am willing, thou art willing, he is willing ; we are willing, you are willing, they are willing.

Imperf. *Voléva, volevi, voleva ; volevamo, volevate, volevano* : I was willing, thou wast willing, &c.

\* †† Preter-def. *Vóllo, volesti, volle ; volemmo, voleste, vollero* : I was willing, thou wast willing, &c.

Preterperf. *Ho voluto*, I have been willing, &c.

\* Future. *Vorrò, vorrai, vorrà ; vorremo, vorrete, vorranno* : I shall be willing, thou shalt be willing, he shall be willing, we shall be willing, &c.

It has no imperative.

### OPTATIVE AND SUBJUNCTIVE.

\* *Che voglia, voglia, voglia ; vogliamo, vogliate, vogliano* : that I may be willing, thou mayst be willing, he may be willing ; we may be willing, you may be willing, they may be willing.

Imperf. *Voléssi, voléssi, volésse ; voléssimo, voléste, voléssero* : that I were willing, thou wert willing, he were willing ; we were willing, you were willing, they were willing.

\* Second Imp. *Vorrèi, vorrèsti, vorrèbbe ; vorrèmmo, vorrèste, vorrèbbero*. I should or would be willing, thou shouldst or wouldst be willing, &c.

*Volérs. Gerund, Voléndo. Participle, Volúto.*

### Remarks on the Verbs terminating in ere long.

\* \* 1. Remember that *volére* makes in the preterperfect definite, *vóllo, volesti, volle ; volemmo, voleste, vollero* ; and not *vólsi, voléste, vólse ; volémmo, voléste, vólsero* ; because *vólsi, vólse, vólsero*, comes from the verb *vólgere*, to turn. Yet we find *vólsi, vólse, and vólsero*, in several authors, which can only be considered as a poetical licence.

\* \* Observe,

\* \* Observe, that it is sometimes an elegance to use the verb *volere*, instead of *dovere*. For instance, *ma ciò non si vuol con altri ragionare*, for *non si deve*, ought not.

2. The verbs terminated in the infinitive in *lere*, as *volere*, *dolere*, *solere*, *valere*, and their compounds, have a *g* before the letter *b* in the first person singular; in the first and third plural, and in all the persons of the present subjunctive; in the present, as,

*Voglio, vuoi, vuole; vogliamo, volete, vogliono.*  
*Doglio, duoli, duole; dogliamo, doléte, dogliono.*  
*Soglio, suoli, suole; sogliamo, soléte, sogliono.*  
*Vaglio, váli, vále; vagliamo, valéte, vagliono.*

3. The verbs terminated in the infinitive in *nere* and *nire*; as, *rimanere*, *tenere*, *venire*, have also a *g* in the first person singular, and in the third plural; but not in the first person plural; as,

*Tengo, tiéni, tiéne; teniamo, tenéte, tengono.*  
*Rimango, rimáni, rimáne; rimaniamo, rimanéte, rimangono.*  
*Vengo, viéni, viéne; veniamo, veníte, vengono.*

They have also a *g* in the first, second, and third person of the present subjunctive in the singular, and in the third of the plural.

4. All the verbs ending in *lere*, *nere*, *nire*, require double *r* in the future, and in the second imperfect tenses.

Examples.	<i>Volere,</i>	<i>voglio,</i>	<i>vorrò,</i>	<i>vorréi.</i>
	<i>Tenere,</i>	<i>tengo,</i>	<i>terrò,</i>	<i>terréi.</i>
	<i>Venire,</i>	<i>vengo,</i>	<i>verrò,</i>	<i>verréi.</i>
And not	<i>Valerò,</i>	<i>tenerò,</i>	<i>venirò,</i>	&c.

\* \* Except *finire*, *punire*, *svellere*, to root up; which follow the common rule, and make *finirò*, *punirò*, *svellerò*; and in the present, *finisco*, *punisco*, *svello*.

/ CADE'RE, to fall.

*Cado, cadi, cade; cadiamo, cadéte, cadono:* I fall, thou fallest, he falls: we fall, you fall, they fall.

Imperf.

Imperf. *Cadéva, cadévi, cadéva ; cadevâmo, cadevâte, cadevâno* : I did fall, &c.

\* Preter-def. *Câddi, cadésti, câdde ; cadémmo, cadéste, câddero* : I fell, thou didst fall, he fell ; we fell, you fell, they fell.

Preterf. *Sôno cadûto, sei caduto, è cadûto ; siâmo, cadûti, siête cadûti, sono cadûti* : I have or am fallen, thou hast or art fallen, &c.

Preterpl. *Era cadûto, eri cadûto, era cadûto ; eravâmo cadûti, eravâte cadûti, erano cadûti* : I had or I was fallen, thou hadst or wast fallen, &c.

Future. *Caderò, caderâi, caderà ; caderémo, caderête, caderânno or cadrò, &c.* I shall fall, thou shalt fall, he shall fall, &c.

Imperative. *Cûdi, fall thou ; câda, let him fall ; cadiâmo, let us fall ; cadéte, fall you ; cádano, let them fall.*

Optative. *Che câda, câda, câda ; cadiâmo, cadiâte, cádano* : that I may fall, that thou mayst fall, &c.

Imperf. *Cadéssi, cadéssi, cadésse ; cadéssimo, cadéste, cadéssero* ; that I might fall, thou mightest fall, &c.

Second Imperf. *Caderêi, caderêsti, or cadrei, &c.* I should fall.

Infinitive. *Cadére.* Gerund, *cadéndo.* Participle, *cadûto.*

## 2 DOVE'RE, to owe.

*Dovère* is conjugated through all its tenses like *crédere*. It is irregular only in the present, by putting an *e* for an *o* ; \**dévo, dévi, deve ; dobbiâmo, dovête, devono, and débbono* : I owe, thou owest, he owes ; we owe, you owe, they owe.

Imperf. *Dovéva, dovévi, &c.* I did owe, &c.

Preter-def. *Dovétti, dovésti, dovétte ; dovémmo, dovête, dovéttero* : I owe, &c.

Preterpl. *Ho dovûto, hái dovûto, ha dovûto* : I have owed, &c.

\* Future. *Dovrà, dovrâi, dovrà, I shall or will owe, &c.*

\* Imperative. *Dévi, débba, dobbiâmo, dobbiâte, débbono* : owe thou, let him owe ; let us owe, owe you, let them owe.

\* Optative

\* Optative and Subjunctive. *Che debba, debba, debba ; dobbiàno, dobbiàte, debbano* : that I may owe, thou mayest owe, he may owe, &c.

Imperf. *Dovéssi*, that I may owe, &c.

\* Second Imp. *Dovréi, dovrestì, dovrebbe ; dovremmo, dovreste, dovrebbero* : I should owe, &c.

Infinitive. *Dovére*. Gerund, *dovéndo*. Part. *dovúto*.

### 3 DOLE'RSI, to grieve, to complain.

*Dolersi* is a reciprocal verb, conjugated with the pronouns conjunctive, *mi, ti, si*, in the singular number, and with *ci, vi, si*, in the plural.

All verbs having the particle *si* after the infinitive, must be conjugated like *dolére* ; as, *pentirsi*, to repent ; *ricordarsi*, to remember, &c.

#### INDICATIVE.

* I grieve,	<i>io mi dólgo, or dóglio.</i>
Thou grieveest,	<i>tu ti duóli.</i>
He grieves,	<i>egli si duóle.</i>
We grieve,	<i>noi ci dogliámo.</i>
You grieve,	<i>voi vi doléte,</i>
They grieve,	<i>églino si dólgono, or dógliono</i>

Imper. *Mi doléva, ti dolévi, si doléva, ci dolevámo, vi doleváte, si dolevano* ; I did grieve.

#### PRETER DEFINITE.

* I grieved,	<i>mi dólsi.</i>
Thou grievedst,	<i>ti dolésti.</i>
He grieved,	<i>si dólse.</i>
We grieved,	<i>ci dolémmo.</i>
You grieved,	<i>vi doléste.</i>
They grieved,	<i>si dólsero.</i>

Preterperf. *Mi sóno dolúto*, I have grieved, &c.

Preterpluperf. *Mi éra dolúto*, I had grieved, &c.

\* Future. *Mi dorrò, ti dorrái, si dorrà ; ci dorrémo, vi dorréte, si dorranno* ; I shall grieve, &c.

\* *Duóliti*, grieve thou, *dólgasi*, let him grieve, *dogliámoci, dolétevi, doglansi*, let us grieve, &c.

#### OPTATIVE

## OPTATIVE AND SUBJUNCTIVE.

\* Present. *Che mi dólga, ti dólga, si dólga, or dólglia; ci dogliámo, vi dogliáte, si dólcano*: that I may grieve, thou mayst grieve, &c.

Imperf. *Che mi doléssi*, that I might grieve, &c.

\* Second Imperf. *Mi dorrei*, I should or would grieve, &c.

## INFINITIVE.

*Dolersi*, to grieve. Gerund, *Dolendosi*, grieving. Participle, *Dolutosi*, grieved.

\* \* Remember that *dolere* signifies also to be ill; and then it is a verb impersonal, having only the third person singular; as,

I have the headach,	<i>mi duóle la tésta.</i>
Thou hadst the headach,	<i>ti duóle la tésta.</i>
He has the headach,	<i>gli duóle la tésta.</i>
She has the headach,	<i>le duóle la tésta.</i>
We have the headach,	<i>ci duóle la tésta.</i>
You have the headach,	<i>vi duóle la tésta.</i>
They have the headach,	<i>duóle loro la tésta.</i>

GIACE'RE, PIACE'RE, TACE'RE, to lie down, to please, to hold one's tongue.

These three verbs are conjugated alike.

\* \* In the tenses of these three verbs, where there are two vowels after the *c*, the *c* must be doubled, but if there is only one, then there must be but a single *c*.

\* Indicative. Present tense. *Giaccio, giáci, giáce; giacciámo, giacéte, giacciono*; I lie down, &c.

Imperf. *Giacéva*, I did lie down, &c.

\* Preter-def. *Giàcqui, giacésti, giàcque; giacémmo, giacéste, giàcquero*: I lay down, &c.

Preterperf. We do not say, *sóno státo giaciúto*, I have laid down; but *sóno státo a giacére*, &c.

Future. *Giacerò*, I shall lie down, &c.

\* Imperative. *Giáci, giáciai; giacciámo, giacéte, giacciano*: lie thou down, let him lie down, &c.

\* Optative,

\* Optative and Subjunctive. *Che giaccia, giaccia, giaccia ; giacciámo, giacciáte, giacciano* : that I may lie down, &c.

Imperf. *Che giacessi*, that I might lie down.

Second Imperf. *Giacerti*, I should or would lie down.

Infinitive. *Giacere*. Gerund, *giacendo*. Participle, *stato a giacere*.

2 \* PIACERE. *Piacio, piaci, piace ; piacciámo, piacéte, piacciono* : I please, thou pleasest, he pleases ; we please, you please, they please.

Imp. *Piaceva, vi, va ; vamo, vate, vano* : I did please, &c.

\* Preter-def. *Piacqui, piacésti, piacque ; piacémmo, piacéste, piacquero* : I pleased, thou pleasedst, he pleased ; we pleased, you pleased, they pleased.

Preterperf. *Ho piaciuto*, &c. I have pleased.

Future. *Piacerò*, &c. I shall please.

Imp. *Piaci piaccia, piacciámo ; piacéte, piacciano* : please thou, &c.

Subjunctive. *Che piaccia, a, a ; iámo, iáte, iáno* : that I may please.

Imp. *Che piacessi*, that I might please, &c.

Second Imperf. *Piacerei*, I should please.

Inf. *Piacere*. Gerund, *piacendo*. Participle, *piacuto*.

3 \* TACERE. *Taccio, táci, táce ; tacciámo, tacéte, tácciono* : I hold my tongue, thou holdest thy tongue, he holds his tongue ; we hold our tongues, &c.

Imp. *Taceva, vi, va ; vamo, vate, vano* : I did hold my tongue, thou didst, &c.

\* Preter-def. *Tacqui, tacésti, tacque ; tacémmo, &c.* I held my tongue, &c.

Preterperf. *Ho taciuto*, I have held my tongue.

Future. *Tacerò, tacerai, tacerà ; tacerémo, taceréte, taceranno* : I shall hold my tongue, &c.

Imperative. *Táci, Táccia ; tacciámo, tacéte, tácciano* ; hold thy tongue, let him hold his tongue, &c.

\* Subjunctive.

\* Subjunctive. *Che taccia, a, a ; tacciámo, tacciáte, tácciano ;* that I may hold my tongue, &c.

Imperf. *Che tacéssi, tacéssi, tacésse ;* that I might hold my tongue, &c.

Second Imp. *Taceréi, tacerésti, tacerébbe ;* I should hold my tongue, &c.

Infinitive. *Tacére*, to hold one's tongue. Gerund, *tacéndo*, holding one's tongue, &c. Participle, \* *tacciúto*.

### 1 PARE'RE, to seem.

\* Indicative, Present. *Pájo, pári, páre ; pajámo, paréte, pájono ;* I seem or appear, thou seemest, he seems ; we seem, &c.

Imp. *Paréva*, I did seem, &c.

\* Preter-def. *Párvi, parésti, párve ; parémmo, paréste, párvero ;* I seemed, &c.

\* Future. *Parrò, parrái, parrá ;* I shall seem, &c.

\* Imperfect. *Pári, pája ; pajámo, paréte, pájano ;* seem thou, let him seem ; let us seem, seem you, let them seem.

\* \* Remember what has been already remarked, that when a verb has any irregularity in the present of the indicative, it has the same in the present of the imperative and subjunctive.

\* Optative and subjunctive. *Che pája, pája, pája ; pajámo, pajáte, pájano ;* that I may seem, thou mayest seem, he may seem.

Imp. *Che paréssi, paréssi, sse ; ssímo, ste, ssero ;* that I might seem, &c.

Second Imp. *Parréi*, I should or would seem, &c.

Infinitive. *Parére*, to seem. Gerund, *paréndo*, seeming. \* Participle, *parúto*, seemed.

*Parére*, is also an impersonal reciprocal verb, that has only the third person singular, when it signifies *it seems ;* as it seems to me, *mi páre*, or *parmi*.

It seems	{	to thee,	<i>ti pare.</i>
		to him or her,	<i>gli pare, or le pare.</i>
		to us,	<i>ci pare.</i>
		to you,	<i>vi pare,</i>
		to them,	<i>páre loro.</i>



In the manner through all the lenses : it did seem to me, *mi paréva*, ; it seemed to me, *mi pároe*.

\* \* Remember that no more than four verbs in *ere* long, are irregular in the participle ; namely, *parére*, *pároe* ; *persuádere*, *persuáso* ; *rimanére*, *rimáso* ; *sólere*, *sólito* ; all the other verbs are regular, making it in *uto* as well as *parato*.

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### 3 PERSUADE'RE, to persuade.

Indicative, Present. *Persuádo*, *persuádi*, *persuáde* ; *persuadiámo*, *persuadéte*, *persuádono* : I persuade, &c.

Imperf. *Persuadéva*, *vi*, *va* ; *vámo*, &c. I did persuade, &c.

\* Preter-def. *Persuási*, *persuadésti*, *persuáse* ; *persuadémmo*, *persuadéste*, *persuásero*, I persuaded, &c.

Future. *Persuaderò*, *rái*, *rà* ; *rémo*, *réte*, *ránno*.

Imperative. *Persuádi*, *a* ; *iámo*, *éte*, *ano* : persuade thou, &c.

Optative. *Che persuáda*, *a*, *a* ; *iámo*, *iáte*, *ano* : that I may persuade, &c.

Imperf. *Che persuadéssi*, that I might persuade.

Second Imp. *Persuaderéi* I should or would persuade.

Infinitive. *Persuadére*, to persuade. Gerund, *persuadéndo*, persuading. \* Participle, *persuáso*, persuaded.

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### 3 RIMANE'RE, to remain.

\* \* Remember the rules of the verbs in *lére*, *nére*, *níre*.

\* Indicative, Present. *Rimángo*, *rimáni*, *rimáne* ; *rimaniámo*, *rimanéte*, *rimángono* : I remain, thou remainest, &c.

Imperf. *Rimanéva*, I did remain.

\* Preter-def. *Rimási*, *rimanésti*, *rimáse* ; *rimanémmo*, *rimanéste*, *rimásero* : I remained, &c.

Preterperf. *Ho rimáso*, or *sóno rimáso*, I have remained.

\* **Futura.** *Rimarro, rimarrái, rimarrà, I shall remain, &c.*

\* **Imperative.** *Rimani, rimanga; rimaniámo, rimanéte, rimángano: remain thou, let him remain.*

\* **Optative.** *Che rimanga, rimanga, rimanga; rimaniámo, rimanéte, rimángano: that I may remain.*

**Imperf.** *Che rimanéssi, that I might remain.*

\* **Second Imp.** *Rimarréi, rimarrésti, I should or would remain.*

**Infinitive.** *Rimanére, to remain.* **Gerund,** *rimanéndo, remaining.* **Participle,\*** *rimáso, remained.*

**SOLE'RE, to be wont, or used to.**

\* **Indicative, Present.** *Sóglio, suóli, suóle; sogliámo, soléte, sógliono, I am wont, &c.*

*Or Sóno solíto, I am wont; sèi solíto, thou art wont; è solíto, he is wont; siámo solíti, we are wont; siéle solíti, you are wont; sóno solíti, they are wont.*

*And in like manner through all the tenses; as, éra solíto, I was wont; non éra solíto, I was not wont, &c.*

**Imp.** *Soléva, &c. I was accustomed, &c.*

**Preterperf.-def.** *Fúi solíto, &c.*

\* **Imperative.** *Suóli, sóglia; sogliámo, soléte, sógliano: be thou wont, let him be wont, &c.*

\* **Optative and Subjunctive.** *Che sóglia, sóglia, sóglia; sogliámo, sogliáte, sógliano: that I may be wont, &c.*

*Che soléssi, that I might be wont, &c.*

**Second Preterimperf.** *Saréi solíto, I should or would be wont, &c.*

**Infinitive.** *Solére, to be wont.* **Gerund,** *soléndo, wonted.* **Participle,** *solíto, wont.* **Another Gerund,** *esséndo solíto, being wont.*

**TENE'RE, to hold.**

\* **Indicative, Present.** *Téngo, tiéni, tiéne; teniámo, tenéte, téngono: I hold, thou holdest, he holds; we hold, you hold, they hold.*

**Imp.**

**Imp. Tenere.** I did hold.

\* **Preter-def.** *Ténni, tenésti, ténne; tenémmo, tenéste, ténnero* : I held, thou hekest, he held; we held, you held, they held.

**Preterperf.** *No tenúto, &c.*

\* **Future.** *Terrò terrái, terrà; terrémo, terréte, terranno* : I shall hold, thou shalt hold, he shall hold, &c.

\* **Imperative.** *Téni, ténga; teníamo, teníte, téngamo* : hold thou, &c.

\* **Optative and Subjunctive.** *Che ténga, ténga, ténga; teníamo, teníte, téngamo* : that I may hold, &c.

**Imper.** *Che tenéssi, tenéssi, tenéste; ssimo, &c, ssoro* : I might hold, thou might'st hold, &c.

\* **Second Imp.** *Terréi, terrésti, terréste* : I should or would hold.

**Infinitive.** *Tenere*, to hold. **Gerund.** *tenéndo*, holding. **Participle.** *tenúto*, held.

## 2 VALE'RE, to be worth.

\* **Indicative, Present.** *Váglio, váli, vále; vagliámo, valéte, vagliono* : I am worth, thou art worth, he is worth; we are worth, you are worth, they are worth.

\* **Imperf.** *Valéva, valévi, valéva, &c.* I was worth, thou wast worth, he was worth, &c.

\* **Preter-def.** *Válsi, valésti, válse; valémmo, valéste, válsero* : I was worth, thou wast worth, he was worth, &c.

**Preterpluperf.** *Ho valúto.*

\* **Future.** *Varrò, varrái, &c.* I shall be worth, &c.

**Imperative.** *Váli, váglia; vagliámo, &c.* be Thou worth, let him be worth; let us be worth, &c.

\* **Optative.** *Che váglia, váglia, váglia; vagliámo, vagliáte, vaghiano* : that I may be worth, &c.

**Imperf.** *Che valéssi, &c.*

**Second Imp.** *Varrei, &c.*

**Infinit.** *Valere*. **Gerund.** *valéndo*. **Participle.** *valúto*.

## 3 VEDE'RE, to see.

**Indicative, Present.** *Véda, védi, véde; vediámo, vedéte, védono* :

*vedono* : I see, thou seest, he sees ; we see, you see, they see.

Imper. *Vedeva, vi, va ; vamo, vate, vano* : I did see, &c.

\* Preter-def. *Vidi, vedesti, vide ; vedemmo, vedeste, videro* ; I saw, thou sawest, he saw ; we saw, you saw, they saw.

Preterperf. *Ho veduto, or visto, &c.* I have seen, &c.

\* Future. *Vedrò, rai, rà ; remo, rete, ranno* : I shall see, thou shalt see, he shall see, &c.

Imperative. *Védi, rēda ; vediāmo, vedēte, vedano* : see thou, let him see ; let us see, see you, let them see.

Optative. *Che veggia, veggia, veggia ; vediāmo, vediāte, veggano* : that I may see, that thou mayest see, that he may see, &c.

Imperf. *Che vedessi*, that I might see, &c.

\* Second Imperf. *Vedrei*, I should see, &c.

Infinitive. *Vedere*. Gerund, *vedendo*. Participle, *veduto*, or \* *visto*, seen. They say also *veggo, veggiamo*, and *vegendo* instead of *vedo, vediāmo, vedendo*.

### *Of the Verbs in ere short.*

OF all the verbs in *ere* short, there are none regular, except those which I have put just after the verb *credere*.

All the rest, of which there is a great number, are irregular ; some in the present tense, most of them in the preterperfect-definite, some in the future, and almost all in the participle.

### *A new and general Rule, to learn in a short time all the Irregular Verbs in ere short.*

We are taught by an axiom in philosophy, that *frustra fit per plura, quod potest fieri per pauciora*. And it is in conformity with this maxim, that I have reduced all the irregular verbs in *ere* short, to one single rule.

These five verbs, *conoscere*, to know ; *creocere*, to grow ; *nascere*, to be born ; *nuocere*, to hurt, (*morally*), *rompere*

*rómperre*, to break ; form the preterperfect definite, and the participles, as follow :

Preter-def.	Participle.
<i>conóbbi</i>	<i>conosciúto.</i>
<i>crébbi</i>	<i>cresciúto.</i>
<i>năcqui</i>	<i>năto.</i>
<i>nócqui</i>	<i>nociúto.</i>
<i>rúppi</i>	<i>róto.</i>

Generally speaking, all the other verbs ending in the infinitive in *ere* short, form the preterperfect-definite in *si*, and the participle in *so*, *to*, or *sto*.

†† Though this rule might suffice for all the preterperfect definites of verbs terminated in *ere* short ; yet we may also observe that the same verbs may be terminated in thirteen different ways, which will make however but one and the same rule.

\* \* You will see in the terminations, which are placed in direct lines, that there is a star at the end of some of them, and there are others without that mark. The star at the end is intended to show that those verbs make the participle in *to* ; the verbs that have no star make the participle in *so*, or in *esso*.

### Terminations of the Verbs in *ere* short.

The verbs in *ere*, short, are terminated in the infinitive.

- |       |   |   |
|-------|---|---|
| * 128 | 1. In <i>cere</i> : as, <i>víncere</i> , <i>tórcere</i> , <i>cuócere</i> .        | * |
| 131   | 2. In <i>dere</i> : as, <i>árdere</i> , <i>chiúdere</i> , <i>rídere</i> .         |   |
| 132   | 3. In <i>gere</i> : as, <i>piángere</i> , <i>spíngere</i> , <i>léggere</i> .      | * |
| 133   | 4. In <i>gliere</i> : as, <i>cógliere</i> , <i>sciógliere</i> , <i>tógliere</i> . | * |
| 134   | 5. In <i>ere</i> : as, <i>trádere</i> , obs. now <i>trárre</i> , &c.              | * |
| 135   | 6. In <i>lere</i> : as <i>svéllere</i> .  | * |

\* The figures in the margin refer to the pages where the verbs of a similar termination are conjugated.

135. 7. In *mere*: as, *imprimere*, *opprimere*. Preter-def. *impréssi*, *oppréssi*. Participle, *impréssu*; *oppréssu*.
136. 8. In *nera*: as, *pónere*, obs. now *porre*, *riponere*, obs. *riporre*. Participle, *riposto*.
137. 9. In *ndere*: as, *préndere*, *réndere*, *rispóndere*, *nascóndere*. Participle, *préssu*, *réssu*, or *rendúto*, *rispósto*, *nascóso*, or *nascósto*.
138. { 10. In *pere*: as, *rómpere*, makes in the perfect defn. *rúppi*, in the participle, *rúto*.
- { 11. In *rere*: as, *córrere*, *concórrere*.
- { 12. In *tere*: as, *méttere*, *mísi*, *míssu*.
139. 13. In *vene*: as, *scrívere*, *víbvere*.

\* \* Change all these terminations into *si*, and you will find the preterperfect definite of them all, in which consists the greatest irregularity: example; to find the preter-definite, of *víncere*, *tórcere*, *árdere*, *préndere*, *piángere*, *rispóndere*, only change their terminations, *cere*, *dere*, *gere*, *ndere*, into *si*, and you will find, *vínssi*, *tórst*, *ársi*, *préssi*, *piánsi*, *rispóssi*.

\* \* Observe, that the verbs written with two *gg's* before the penultima, drop them, and double the *s* in the preterperfect definite, and the *t* in the participle; example, *leggere*, *réggere*, &c. To form the preterperfect definite, we must change the termination *ggere* into *ssi*, and for the participle into *tto*, and we shall find *lèssi*, *réssi*, *létto*, *rétto*, &c.

Take notice likewise, that the verbs terminating in *gliere*, always retain the *l*, and only lose *giere* in the preterperfect definite; the same rule serves for the participle: example, *cógliere*, *sciógliere*, *scegliere*, *tógliere*, &c. take from those words *giere*, there remains *col*, *sciòl*, *scel*, *tól*; and by adding *si* to them in the preterperfect definite, and in the participle *to*, we shall find, *colsi*, *sciòlsi*, *scélsi*, *tólsi*, *cólto*, *sciòlto*, *scéltto*, *tóltto*, &c.

\* \* To conjugate these verbs with ease, remember that there are always three irregular, and three regular persons, in the preter-definite.

The three irregular persons are the first and third singular, and the third plural, which are very easy to be formed, if we only observe, that the first person is always

always terminated in *i* ; *vinsi, ársi, piánsi* ; change *i* into *e*, and it is the third singular ; *vinse, árse, pianse* ; and by adding *ro* to the latter it becomes the third plural, *vinsero, ársero, piánsero* ; and so of the rest. Example,

<i>prési, scrissi</i>	[ <i>prése, scrisse,</i>	[ <i>présero, scríssero,</i>
<i>rési, lessi,</i>	[ <i>rése, lésse.</i>	[ <i>réséro, léssero.</i>

The three regular persons are, the second singular, and the first and second plural. There is frequently more difficulty in finding out these than the irregular persons, because we confound one with the other. Now the true way to avoid being mistaken in this point is, to remember that the second person singular of the preter-definite in all verbs, as well regular as irregular, is formed from the infinitive, by changing *re* into *sti* ; as, *vincere, vincésti, árdere, ardésti ; piangere, piangésti* ; except the verb *essere*.

The first person plural is also formed from the infinitive by changing *re* into *mmo* ; as, *amare, amámmo ; vedere, vedémmo ; leggere, leggémmo*.

The second person plural of the preterperfect definite is formed in all the verbs from the second of the singular, by changing its final *i* into *e* ; as *vincésti, vincéste ; ardésti, ardéste ; piangésti, piangéste*. Thus we shall find, *vinsi, vincésti, vinse ; vincémmo, vincéste, vinsero ; ársi, ardésti, árse ; ardémmo, ardéste, ársero*.

These observations should be carefully remembered, as being very necessary for conjugating the irregular verbs.

\* \* We must also remember, that the verbs terminated in *ere* and *vere*, as, *tráere, scrívere*, double the letter *s* in the preterperfect definite, and the letter *t* in the participle ; example ; *trássi, scrissi, trátto, scritto*.

The above rule would be sufficient for learning the irregularity of the verbs in *ere* short ; yet, for the greater conveniency of learners, I have thought proper to explain these thirteen terminations more at large, in order to obviate all the difficulties that may occur.

*Of the Verbs terminated in cere.*

The verbs in *cere* form the preterperfect definite, by changing *cere* into *si*, and the participle into *to*: as,

— CUOCERE, to bake, to cook. Present, *cuóco, cuóci, cuóce*; *cuociámo, cuocéte, cuócono*: I bake, thou bakest, he bakes: we bake, you bake, they bake.

Imp. *Cuocéva, vi, va*; *vámo, váte, vano*: I did bake, thou didst bake, he did bake, &c.

\* Preter-def. *Cóssi, cuocésti, cósse*; *cuocémmo, cuocéste, cóssero*: I baked, thou didst bake, he baked, &c.

Preterp. *Ho cótto* I have baked.

Preterp. *Aveva cótto*, I had baked.

Future. *Cuocerò, rái, rà*; *rémo, réte, ránno*: I shall bake, thou shalt bake, he shall bake, &c.

Imper. *Cuóci, cuóca*; *cuociámo, cuocéte, cuócano*: bake thou, let him bake, &c.

Opt. *Che cuóca*. Imperf. *che cuocéssi*. Second

Imp. *cuocerti*. Infinitive, *cuócere*. Participle, \* *cótto*. Gerund, *cuocéndo*.

— CONDU'CERE, obs. CONDURRE, to conduct. Present, *condúco, condúci, condúce*; *conduciámo, conducéte, conducono*: I conduct, thou conductest, he conducts; we conduct, &c.

Imperf. *Conducéva, vi, va, &c.* I did conduct.

Preter-definite. *Condússi, conducésti, condússe*; *conducémmo, conducéste, condússero*: I conducted, thou didst conduct, he conducted, &c.

\* Future. *Condurrò, rái, rà*; *rémo, &c.* I shall or will conduct, &c.

Imperative. *Condúci, condúca, &c.* conduct thou, &c.

Optative. *Che condúca*. Imperf. *che condúcessi*. Second Imperfect, \* *condurréi*. Participle, \* *condótto*. Gerund, *conducéndo*.

— RILU'CERE, to shine. Present, *rilúco, rilúci, rilúce*; *riluciámo, rilucéte, rilúcono*: I shine, thou shinest, he shines, &c. Imperfect, *rilucéva, &c.* I did shine, &c.

Preter-



**Preter-definite.** *Rilússi, rilucésti, rilússe ; rilucémmo, rilucéste, rilússero* : I shined, thou didst shine, he shined, &c. **Future,** *rilucerò*, I shall shine, &c.

**Imperative.** *Rilúci, rilúca ; riluciámo, rilucéte, rilúcáno* : shine thou, let him shine, &c.

It has no Optative. **Subjunctive.** *Che rilúca, rilúca, rilúca ; riluciámo, riluciáte, rilúcáno* : that I may shine, &c. **Imperfect,** *rilucéssi*, &c. that I might shine, &c. **Second Imperfect,** *riluceréi*, &c. I should shine, &c. It has no Participle. **Gerund,** *rilucéndo*, shining.

**VINCERE, to win.** **Present,** *vínco, vínci, vínce ; vinciámo, vincéte, víncono* : I win, thou winnest, he wins, &c. **Imperfect,** *vincéva*, I did win. \* **Preter-definite,** *vínsi, vincésti, vínse ; vincémmo, vincéste, vínsero* : I won, &c. **Preter-perfect,** *ho vinto*, I have won. **Future,** *vincerò*, I shall win. **Imperative,** *vinci, vínca, &c.* win thou, let him win, &c.

**Optative and Subjunctive.** *Che vínca.* **Imperfect,** *che vincéssi.* **Second Imperfect,** *vinceréi.* **Participle,** \* *vinto.*

**TÓRCERE, to twist.** **Present,** *tórco, tórci, tórce ; torciámo, torcéte, tórcono* : I twist, thou twistest, he twists ; we twist, &c. **Imperfect,** *torcéva*, I did twist. \* **Preter-definite,** *tórsi, torcésti, tórse ; torcémmo, torcéste, tórsero.* **Future,** *torcerò.*

**Imperative.** *Tórci, tórca, &c.* twist thou, let him twist, &c.

**Optative.** *Che tórca.* **Imperfect,** *che torcéssi.* **Second Imperfect,** *tórceréi.* **Participle,** \* *tórto.* **Gerund,** *torcéndo.*

**CONÓSCERE and CRESCERE, change scere into bbi, to form the preter-definite, and make the participle in sciúto : as,**

*Conósco, conós-ci, conósce ; conosciámo, conoscéte, conóscono.* I know, &c. **Imperfect,** *conoscéva.* **Preter-definite,**

**CONOSCERE**, to know. Present, *conosco, conosci, conosce*; *conosciamo, conoscete, conoscono*: I know, &c. Future, *conoscerò, &c.* Imperative, *conosci, conosca, &c.* know thou, let him know, &c.

Optative. *Che conosca*. Imperfect, *che conoscessi*. Second Imperfect, *conoscerai*. Participle, \**conoscendo*.

**CRESCE**, to grow. Present, *creasco, cresci, cresce*; *creciamo, crescete, crescono*: I grow, thou growest, he grows; we grow, you grow, they grow. Imperfect, *crescevo, I did grow*. Preter-definite, *crebbi, crecisti, crebbe*. Future, *crescerò, I shall grow*.

Imperative. *Crèsci, crësca, &c.* grow thou, let him grow, &c.

Optative. *Che crësca*. Imperf. *che crescessi*. Second Imperf. *crescerai*, I should grow, &c. Participle, \**crescendo*.

**NA'SCERE** and **NUOCERE** make the preterperfect definite in *qui*.

**NA'SCERE**, to be born. Present, *nâsco, nâsci, nâsce*; *nasciamo, nascete, nascono*: I am born, thou art born, he is born; we are born, you are born, they are born. Imperfect, *nascéva, I was born*. Preter-definite, *nâcqui, nascisti, nâque*; *nascemmo, nascete, nâquerò*: I was born. Future, *nascerrò, I shall be born*.

Optative. *Che nâsca*. Imperfect, *che nascessi*. Second Imperfect, *nascerei*. Participle, \**nâto*. Gerund, *nascendo*.

**NUOCERE**, to hurt (morally). Present, *nuôco, nuôci, nuôce*; *nuociamo, nuocete, nuócono*: I hurt, &c. Imperfect, *nuôceva, I did hurt*. Preter-definite, \**nuôqui, nuôcisti, nuôque*; *nuocemmo, nuocete, nuôquerò*: I did hurt, or I hurt, &c. Future. *Nuocerò, &c.*

Imperative. *Nuôci, nuôca, &c.* hurt thou, let him hurt, &c.

Optative. *Che nuôca*. Imperfect, *che nuôcassi*. Second Imperf. *nuocerai*. Participle, \**nuociendo*. Gerund, *nuocendo*.

Of the Verbs in *dere*.

THE verbs in *dere* form the preterperfect definite in *si*, and the participle in *so* : as,

A'RDERE, to burn. Present, *Ardo, árdí, árde* : *ardíamo, ardéte, árdono* : I burn, thou burnest, &c.

Imperfect. *Ardeva*, I did burn. \* Preter-definite, *ársi, ardésti, árse* ; *ardémmo, ardéste, áraero* : I burnt, he burnt, &c. Future, *arderò*, I shall burn, &c.

Imperative. *Ardi, árda* ; *ardíamo, ardéte, árdano* : burn thou, let him burn, &c.

Optative. *Che árda, árda, árda* ; *ardíamo, ardíate, árdano* : that I may burn, &c. Imperfect, *che ardéssi*. Second Imperfect, *arderéi*. Participle, \* *árso*, burnt. Gerund, *ardéndo*, burning, or in burning.

I shall put no more tenses of the verbs than the present, the preterperfect definite, and the participles, none but these being irregular.

CHIUDERE, to shut ; *chiúdo, \*chiúsi, chiúso*.

And so of the rest ; except,

CHIEDERE, to ask ; which makes in the preter-def. \* *chiéssi*, and the participle, \* *chiéstó*, and not *chiéso*.

PERDERE, makes in the preter-definite, *perdéi*, or *perdétti* and \* *pérsi* : in the participle, *perduto*, and \* *pérso*.

RIDERE, to laugh ; *rído, \*rísi, \*ríso*.

RÓDERE, to gnaw : *róda, \*róse, \*róso*.

Observe, that all these verbs have the preter-definite in *ei* and *etti*. It is more elegant to say, *chiúdi, perdéi*, &c. than *chiúsi, pérsi*, &c. This is to avoid the ambiguity that might arise between *chiúsi, pérsi*, &c. the first person of the preter-definite, and *chiúsi, pérsi*, &c. nouns adjective.

The participle of the verbs in *dere*, short, is always terminated in *so*. Except the verbs *chiedere* and *perdere*, which make *chiéstó*, and *pérsi*, *chieduto*, or *chiéstó*, and *perduto*.

\* \* You

\* \* You perceived, after the conjugation of the verb *crédere*, that *cédere* is a regular verb; its compounds are not; for they form the preter-definite in *essi*, and the participle in *esso*. Example:

SUCCE'DERE, to succeed, *succédo*, \* *succéssi*, \* *succéso*.

CONCE'DERE, to agree, to grant, or yield to; *concédo*, \* *concéssi*, \* *concéso*.

I apprehend that those two verbs, as well as *pérdere*, to lose, are regular and irregular, since we may likewise say, *succedéi*, *succedétti*, *succedúto*; *concedéi*, *concedétti*, *concedúto*: *perdéi*, *perdétti*, *perdúto*; and in like manner all the compounds of the verbs *cédere* and *pérdere*.

### Of the Verbs in *endere*.

THE verbs in *endere* form the preter-definite in *ei* and *si*, and the participle in *esso*: example,

ATTE'NDERE, to attend; *attendéi*, \* *attési*, \* *attéso*.

PRE'NDERE, to take; *prendéi*, \* *prési*, \* *présó*.

RE'NDERE, to render; *rendéi*, *rési*, *résó*.

This verb also forms the participle in *uto*, as *rendúto*. The latter is better than *résó*.

*Féndere*, to cleave, and *pendere*, to hang, are regular. In the preter-definite they make *fendéi* or *fendétti*, *pendéi*, or *pendétti*, in the participle, *fendúto* and *pendúto*.

Take notice nevertheless, that the compounds of those two verbs are irregular, and they make the preter-definite in *esi*, the participle in *eso*, like *diféndere*, to defend, \* *difési*, \* *diféso*: *appéndere*, to hang, or fix up, \* *appési*, \* *appéso*, &c.

### Of the Verbs in *gere*.

THE verbs in *gere* make the preter-definite in *si*, and the participle in *to*; as,

CÍ'NGERE, to gird; *cíngo*, preter-definite, \* *cínsi*, *cingésti*, *cínse*. Participle, \* *cínuto*.

SPI'NGERE,

**SPÍNGERE**, to push; \* *spíngo*, *spínsi*, \* *spínto*.

**PÓRGERE**, to offer; *pórgo*, \* *pórsi*, \* *pórtó*.

**ÚNGERE**, to anoint; *úngo*, \* *únsi*, \* *únto*.

**SPA'RGERE**, to shed. Present, *spárgo*. Preter-definite, *spársi*. Participle, \* *spársó*.

To which we may also add *estínguere*, *estínguo*, \* *estínsi*, \* *estínto*.

**E'RGERE**, to erect; *érgo*, \* *érsi*, \* *érto*.

All these verbs have the preter-definite in *ei* and *etti*; but regularly their participle is in *to*. *Immérgere*, *dispérgere*, *térgere*, an obsolete verb (but poetical), and some others of the like sort, have it in *so*. Both these participles are formed of the first syllable of the present indicative joined to the syllable *to* or *so*. For instance, of *cingere* we make *cinto*, of *spárgere*, *spársó*. If the infinitives of those verbs are accented on the second syllable, the participle is then formed on the two first syllables added to *to* or *so*.

Thú from *immérgere* is formed *immérsó*, of *disgiúngere*, *disgiúnto*, &c.

\* \* Remember that the participle of the verb *spárgere*, is *spártó*, and *spársó*, not *spargiúto*, except in poetry for the sake of rhyme, or to serve the measure of the verse, and even there we ought to use it as little as possible.

Observe, that verbs which have a vowel before *gere* must be written with two *gg*'s, and that they double the letter *s* in the preter-definite; as,

**FRÍGGERE**, to fry; *fríggo*, *fríssi*, *fríggèsti*, &c. *frúto*.

**LÉGGERE**, to read; *léggo*, *lèssi*, *leggèsti*, &c. Participle, *létto*.

Take care not to say, *frigiúto*, or *leggiúto*.

### \* \* \* Of the Verbs in *gliere*.

Observe that besides the irregularity in the preter-definite, and the participles of verbs ending in *gliere*, they are also contracted or abridged in the infinitive, and in the future and second imperfect tenses; as,

**CÓGLIERE**, or **CÓRRE**, and **COR**, to gather. Future, *corrò*. Second Imperfect, *corrèi*.

The

The verbs in *gliere*, change their terminations into *lsi*, to form the preter-definite; and in *lto*, to make the participle. The conjugating of *cogliere*, *cólsi*, *cólto*, will serve as a rule for those verbs that are of the same termination.

\* \* Indicative, Present, *cólgo*, and *cóglto*, I gather; *cógli*, *cóglie*; *cogliámo*, *cogliéte*, *cólgono*. Imperfect, *cogliéva*, I did gather. \* Preterperfect-definite, *cólsi*, *cogliésti*, *cólse*, *cogliámmo*, &c. I gathered. Future, *corrò*, &c. I will or shall gather.

\* Imperative. *Cógli*, *cólga*, or *cóglia*; *cogliámo*, *cogliéte*, *cóghiano*, or *cólgano*: let him gather.

Optative. *Che cóglia*, or *cólga*, &c. Imperfect, \* *che cogliéssi*. Second Imperfect, \* *corrèi*. Participle, \* *cólto*.

TÓGLIERE, or TÓRRE. Present, \* *tólgo*, or *tóglto*. Preter-definite, \* *tolsi*, *togliésti*, &c. Future, \* *torrò*.

Optative. \* *Tólga*. Imperfect, *togliéssi*. \* Second Imperfect, *torréi*. Participle, *tólto*.

SCIÓGLIERE, or SCIÓRRE, to loosen. Present, \* *sciólgo*, or *scióglto*. Preterperfect-definite, \* *sciólsi*, *sciogliésti*. Participle, *sciólto*.

SCE'GLIERE, to choose, is not abridged in the infinitive, like the above verbs: it forms in the present, *scélgto*, *scégli*, *scéglie*; *scegliámo*, *scegliéte*, *scélgono*. \* Preterperfect-definite, *scélsi*. \* Participle, *scéltto*.

### \* \* Of the Verbs in here.

IF there were any such thing in the Italian language as a verb terminated in *here*, it would be *tráhere*, to draw, with its several compounds. But the present orthography is to write them without an *h*.

This verb is also contracted in the infinitive.

Of *tráere*, we form *trárre* or *trár*. *Trássi* is the preter-definite, and *trátto*, the participle.

\* Indicative,

\* Indicative, Present. *Trággo, trái, tráe; trajámo, tráte, trággono*, I draw, &c. Imperfect, *traéva*.  
 \* Preterperfect-definite, *trássi, traésti, &c.* \* Future, *trarrò*.

\* Imperative. *Trái, trágga; trajamo* or *traggámo, tráte, trággono*.

\* Optative. *Che trágga*. Imperfect, *che traéssi*.

\* Sec. Imp. *Trarréi*. Participle, *trátto*. Gerund, *trátto*.

Observe the same rule in its compounds. *Contráere, attráere, distráere, &c.* which make *contrárre, attrárre, distrárre, &c.* They form the preter-definite in *ssi*, as *amarrássi, attrássi, distrássi*, and the participle in *to*, as, *amarrátto, attrátto, distrátto, &c.*

### Of the Verbs in *lere*.

OF all the verbs in *lere*, there is only the verb *svèllere*, to pluck, that change *e* into *si*, to form the preterperfect-definite, and into *to*, for the participle. Present, \* *svèlsi, svèlésti*. Future, *svellerò*. Participle, *svèlto*.

### Of the Verbs in *mere*.

PRE'MERE, SÚ'MERE, and their compounds, are the only regular verbs for this rule.

*Prémere*, to press. Present, *prémo*. Preterperfect-definite, \* *préssi* and *preméi*, or *premétti*. Participle, *premutó*.

Its compounds in *imere* make the preterperfect-definite in *ssi*, and the participle in *ssó*; as,

*Opprímere*, \* *oppréssi, opprésso*.

*Imprímere*, \* *impréssi, inepréssó*.

*Sémere* is obsolete: its compounds make \* *súnsi, súnto*, as *Assúmere*, \* *assúnsi, assúnto*; *consumere*, (now *consumáre*), *consúnsi, consúnto*, and *consumátó*.

*Of the Verbs in nere.*

PO'NERE, obs. is also irregular, with its compounds. It changes the infinitive into *órre*, so that we say, *pórre*, to put; *dispórre*, to dispose, &c. instead of, *pónere*, and *dispónere*. We may change *nere* or *erre*, into *si*, for the preter-definite, and into *sto* for the participle; saying, \**pósi*, *dispósi*, *pósto*, *dispósto*, &c.

The preter-definite may also terminate in *ei*, as *ponéi*, *disponéi*, &c. But the participle always makes *sto*. Nay it would be very wrong to say, *esposáto*, *disposáto*, and this should be carefully minded, because foreigners are apt to commit this error. The French are led into it by the turn of their language; and other nations, by frequently meeting with the word *posáto* in printed books. But you are to take notice, that this word is derived from the verb *posáre*, and not from *pónere* or *pórre*. For the same reason we do not say, *posái*, for *pósi*, or *ponéi*, this word being used only for the first person of the preter-definite of the same verb *posáre*. Consequently, we must never say *disposái*, *esposái*, &c. for the verbs are the compounds of *pónere* and not *posáre*.

\* \* Remember the two remarks made on the verbs ending in *lere*, *nere*, *nire*, which take the letter *g* in the present, and change *le*, *ne*, *ni*, into *r* in the future, &c.

\* Present. *Póngo*, *póni*, *póne*; *poniámo*, *ponéte*, *póngono*: I put, &c. Imperfect, *ponéva*.

\* Preterperfect-definite. *Pósi*, or *ponéi*, *ponésti*, *póse*; *ponémma*, *ponéste*, *poséro*. Future, *porrò*.

\* Imperative. *Póni*, *pónga*; *poniámo*, *ponéte*, *póngano*.

Optative. *Che pónga*, *a*, *a*; *poniámo*, *poniáte*, *póngano*.

Imperfect. *Che ponéssi*. Second Imperfect, *porréi*,

\* Participle, *pósto*. Gerund, *ponéndo*.

Conjugate its compounds after the same manner.



*Of the Verbs in ondere.*

BY changing *ondere* into *si*, or *re* into *i*, as in the case of regular verbs, you form the preterperfect definite. The participle is in *osto*, *uso*, or *oso*.

**RISPÓNDERE**, to answer. Present, *rispóndo*, *rispóndi*, *rispónde*; *rispondiámo*, *rispondéte*, *rispóndono*. Imperfect, *rispondéva*. \*Preterperfect-definite, *rispósi*, *rispondésti*, *rispóse*; *rispondémmo*, *rispondéste*, *rispósero*. Future, *risponderò*.

Imperative. *Rispóndi*, *rispónda*; *rispondiámo*, *rispondéte*, *rispóndano*.

Optative. *Che rispónda*, *da*, *da*; *rispondiámo*, *rispondiate*, *rispóndano*. Imperfect, *che rispondéssi*. Second Imperfect, *risponderéi*. \*Participle, *rispósto*.

**NASCÓNDERE**, to hide. Present, *nascóndo*. \*Preterperfect-definite, *nascósi*. Participle, *nascósto*.

The verb **FÓNDERE**, to melt, does not make the preter-definite, in *osi*, but in *usi* or *ei*. You must therefore say *fondei*, or *fúsi*, *fondésti*, *fondè*, or *fúse*; *fondémmo*, *fondéste*, *fondérono*, or *fúsero*.

\*Note, that *fúsi*, *fúse*, &c. is not used at present, except in compounds; as in the verb *confóndere*, *difféndere*, &c. which in the preter-definite makes *confúsi*, and *confondéi*; *diffúsi*, *diffondéi*, &c. and in the participle, *confúso*, *diffúso*, &c.

Though in the preter-definite we meet with *confúsi*, and *diffúsi*, yet it is more advisable to make use of *confondéi*, and *diffondéi*. This is on account of the ambiguity in those words, when they form the first person of the preter-definite, and when they are nouns adjective, as we have observed of *chiési* and *pèrsi*.

The participle of the verb *fóndere*, makes *fúso* and *fondúto*. The last is the best; the other is used only for compound verbs.

**TÓNDERE**, to hear, does not make *tósi*, but *tondéi*, *tondèsti*, *tondè*. Participle, *tondúto*, and not *tóso*, the latter being abridged from *tosúto*, which comes from the verb *tosare*.

### Of the Verbs in pere.

**ROMPERE**, to break, is, with its compounds, the only irregular verb of this termination; in the present it forms *rámpo, rómpi, rompe*; *rompiamo, rompéte, rompono*. Imperfect, *rompéva*. \*Preterperfect-definite, *rúppi, rompésti, rúppe*; *rompémma, rompéste, rúppero*. Future, *romperò*. \*Participle, *rótto*.

### Of the Verbs in rere.

**CORRERE**, with its compounds, to run, is also the only verb that ends in *rere* short; it makes the preter-definite in *si*, and the participle in *so*; as,

**CÓRRERE**, to run. Present, *córro, córri, córre*; *corriamo, corréte, corrono*. Imperfect, *corréva*. Preterperfect definite, Pret. *córssi, corrésti, córse*; *corrémma, corréste, córsera*. Future, *correrrò*. Imperative, *córri, córri, &c.*

Optative. *Che córta, córta, córta*; *corriamo, corréte, corrano*. Imperfect, *corréssu*. Second Imperfect *correrei, correresti, &c.* \*Participle, *córso*. Gerund, *corréndo*.

**ACCÓRERE**, to run to. Preter-defin. *acórssi*. Participle, *acórso*; and all the other compounds in the same manner.

### Of the Verbs in tere.

**ME'TTERE**, to put, does not make in the preter-definite *méssi*, but *mísi, mettésti, míse*; *mettémma, mettéste, mísero*: I put, thou puttest, &c. Participle, *míso*; we sometimes meet with *mísero, promísero*; but it is more in verse than in prose.

**PROMETTERE** to promise, makes *promésti* and *promísi*. Participle, *proméso*.

**RIFLETTERE**, to reflect, is irregular only in the participle. We do not say in the preter-definite *riflettísi*; but

but *rifletteti*. The participle makes *riflettuto*; but this word is grown obsolete. It is customary now to use the participle of the verb *fare*, joined to the word *riflessione*. As, having reflected, *avendo fatto riflessione*; I have reflected upon that, *io ho fatto riflessione sopra ciò*, &c.

**RISCUOTERE**, *ricuosi, riscosso*, to receive.

**SCUOTERE**, to shake, makes *\*scuosi, scossa*.

**PERCUOTERE**, to strike, makes, *percuosi, percuoteti, percossa*.

### Of the Verbs in *uere*.

THE verbs *prodúcere, addúcere, ridúcere, inducere, sedúcere, conducere, dedúcere, tradúcere*, which mean, to produce, to allege, to reduce, to induce, to seduce, to conduct, to deduct, to translate, are also contracted, in the infinitive. We say, *produrre, addurre, &c.* Their preter-definite is *produsi, addusi*, and their participle is terminated in *otto*, as *produtto, addotto, &c.*

\* \* Note, That we likewise say, *addur, produr, &c.* which makes a third infinitive. But in prose, we must make use of that in *ur*. The other two are proper only for verse, though some authors of reputation have used them in prose.

The other verbs, terminating in *uere*, do not change the infinitive. Therefore we must take care to say *riducere*, but never *ridurre*, and so of the rest.

### Of the Verbs in *vere*.

TO form the preterperfect definite of verbs in *vere*, you must change *vere* into *ssi*, or *si*. The participles are different.

**MUOVERE**, to move. Preter-definite: *mossi*. Participle, *mosso*. All the compound verbs form the preter-definite in *si*, as *promossi, commossi, &c.*

**SCRIVERE**, to write; *scrissi, part. scritto*.

**VIVERE**,

**VIVERE**, to live; \**vissi, vivesti, visse*. Participle, *vissuto, or vissuto*.

**ASSOLVERE**, to absolve, having a consonant before *vere*, makes in the preterperfect-definite *assolsi, assolvesti, assolse, &c.* Participle, *assolto, assoluto*.

**RISOLVERE**, to resolve. Present, *risolvo*. Preterperfect-definite, \**risolsi, risolvesti*; or *risolvei, or risolvetti*. Participle, *risolto*.

\* \* Remember that the optative of verbs ending in *ere* and in *ire*, is formed of the first person indicative, by changing *o* into *a*; as, *vedere, vèdo, vèda*; *scrivere, scrivo, scriva*; *cogliere, còlgo, còlga*; *credere, crédo, créda*; *dormire, dòrmo, dòrma*; *sentire, sènto, sènta*; *finire, finisco, finisca*; *dire, dico, dica*. And so of all the other verbs, except *essere, sapere, avere, and dovere*.

### *Irregulars of the Third Conjugation.*

IN the third conjugation there are six verbs more irregular than the rest, viz. *dire*, to say; *morire*, to die; *salire*, to ascend; *udire*, to hear; *venire*, to come; *uscire*, to go out.

#### **DIRE**, to say.

I apprehend the verb *dire*, is only an abridgment of *dicere*, which was used by the ancients. I give it however a place among the irregulars of the third conjugation, in order to comply with the custom of other grammarians.

\* Present. *Dico, dici, dice*; *diciamo, dite, dicono*, I say, thou sayest, he says; we say, you say, they say.

Imperfect. *Diceva, vi, va*; *vàmo, vate, vano*.

\* Preterperfect-definite. *Dissi, dicesti, disse*; *dicemmo, diceste, dissero*: I said, thou didst say, he said; we said, you said, they said.

Preterperfect. *Ho detto*, I have said.

Future. *Dirò*, I shall say.

\* Imperative. *Di, dica*; *diciamo, dite, dicano*; say thou, let him say; let us say, say you, let them say.

\* Optative.

\*Optative. *Che dica, dica, dica; diciamo, diciate, dicano*: that I may say, thou may'st say, he may say, &c.

Imperfect. *Che dicessi*. Second Imperfect, *diréi*.

\*Participle. *Détto*. Gerund, *dicéndo*.

### MORIRE, to die.

*Morire* has no irregularity, but by making the present tense in two different manners.

\* Indicative, Present. *Muója, muóri, muóre; muojámo, moríte, muófono*; or *móro, móri, more, &c.* I die, thou diest, he dies; we die, you die, they die.

Imperfect. *Moríva, ví, va; vámo, váte, vano*.

Preterperfect-definite. *Moríi moristi, morì; morímmo, moríte, morírono*, and not *mórsi*, which comes from *mórdere*.

Preterperfect. *Sono mórtó*, I am dead.

Future. *Morrò*, and *morirò*, I shall or will die.

\* Imperative. *Muóri, muója; muojámo, moríte, muófono*; die thou, let him die, &c.

\* Optative and Subjunctive. *Che muója, muója, muója; mojámo, mojáte, mubjaño*.

Imperfect. *Che moríssi*. Second Imperfect, *morréi*, and *moriréi*.

Participle. *Mórto*. Gerund, *moréndo*.

### SALIRE, to come or go up.

*Salire*, is irregular, like *morire*; because its present tense is formed two ways.

\* Indicative, Present. *Sálgo*, or *ságlio, sáli, sále; sagliámo or salghíamo, salíte, sálgono, or ságliono*: I go up, &c. Imperfect, *salíva, &c.*

Preter-definite. *Sálíi, salísti, salì; salímmo, salíte, salírono*: I went up. Future, *salirò*, I shall go up.

\* Imperative. *Sáli, sálga; sagliámo, salíte, sálgano*; go up thou, let him go up, &c.

\* Optative. *Che sálga, sálga, sálga, &c.*

Imperfect. *Che salíssi, salíssi, salíase*.

Second Imperfect. *Saliréi, salirésti*.

Participle,

**Participle.** *Salito.* **Gerund,** *saltando.*

Be particularly careful not to say *sáli* and *salíamo*, instead of *sálghi* and *sagliámo*, or *salghiámo*; because the former words come from the verb *saláre*, to salt, and not from *salíre*, to mount.

### UDIRE, to hear.

The irregularity of *udire* is only in the present tense, by changing *u* into *a*, in the first, second, and third person singular, and in the third person plural.

\* Indicative, Present. *O'do, ódi, óde; udiámo, udíte, ódono*: I hear, thou hearest, he hears; we hear, you hear, they hear.

Imperfect. *Udìva, vi, va; vámo, váte, vano.*

Preterperfect-def. *Udii, udisti, udì; udimmo, udiste, udirono*: I heard, &c.

Future. *Udirò, rai, rà; rémo, réte, ránno*: I shall or will hear, thou shalt hear, he shall hear.

\* Imperative. *O'di, óda; udiámo, udíte, ódano.*

\* Optative. *Che óda*, that I may hear.

\* Imperfect. *Che udissi*, that I might hear.

Second imperfect, *udiréi*. Participle, *udito*. Gerund, *udéndo*.

### VENIRE, to come.

\* Indicative, Present. *Vengo, vieni, viene; veniámo, venite, vengano*: I come, thou comest, he comes; we come, you come, they come.

Imperfect. *Veniva*, I did come.

\* Preterperfect-def. *Venni, venisti, venne; venimmo, veniste, vennero*: I came, thou camest, he came; we came, you came, they came.

Preterperfect. *Sóno venuto*. Future, *verrò*, I shall come.

\* Imperative. *Vieni, venga; veniámo, venite, vengano*; come thou, let him come; let us come, &c.

\* Optative, Present. *Che venga*. Imperfect, *che venissi*.

Second Imperfect. *Verréi*. Participle, *venuto*. Gerund, *venéndo*.

All the compounds of *uscire*, as *paruscire*, *risuscire*, &c. are conjugated in the same manner; and so are all the other compounded verbs.

### USCIRE, to come or go out.

*Uscire* is irregular, only by changing *u* into *e* in the present, viz. in the first, second, and third person singular, and the third plural.

\* Indicative, Present. *Eaco, èsci, esce; usciamo, uscite, escono*: I come or go out, thou comest or goest out, he comes or goes out; we come or go out, you come or go out, they come or go out.

Imperfect. *Usciva.*

Preterperfect-def. *Uscii, uscisti, uscì; uscimmo, usciste, uscirono*: I came or went out, thou camest or wentest out, he came or went out; we came or went out, &c.

Preterperfect. *Sono uscito*, I am come or gone out.

Future. *Uscirò, uscirai, uscirà, &c.*

\* Imperative. *Esci, esca; usciamo, uscite, escano.*

\* Optative. *Che esca, esca, esca; usciamo, usciate, escano.* Imperfect, *che uscissi.*

Second Imperfect. *Uscirèi.* Participle, *uscito.* Gerund, *uscendo.*

*Aprire* to open, makes in the preterperfect-definite, *aprii*, or *apersi*. Participle, *aperto.*

*Coprire*, to cover, makes in the preterperfect-definite, *coprii*, or *copersi*. Participle, *coperto.*

The third conjugation of the verbs terminated in the infinitive in *ire* has another sort of verbs irregular only in the present, which are formed from the infinitive, by changing *ire* into *isco*; as, *ardire*, to dare, of which I have given the following conjugations, to serve as a rule for the rest.

### Of the Verbs in *isco*.

IN order to lay down a general rule for the verbs that have the termination in *isco* in the present tense, observe; that some of them do not follow *ardisco* and they

they differ only from the verb *sentire*, in the preterperfect-definite, and in the participle. They are as follow :

Present.	Preterperf.	Participle
<i>Aprire</i> , <i>apro</i> ,	<i>aprii</i> , & <i>apersi</i> ,	<i>aperto</i> .
<i>Apparire</i> , <i>apparisco</i> ,	{ <i>apparui</i> , & <i>ap-</i> <i>parsi</i> ,	<i>appârso</i> .
<i>Coprire</i> , <i>copro</i> ,	<i>coprii</i> , & <i>copersi</i> ,	<i>coperto</i> .
<i>Comparire</i> , <i>comparisco</i> ,	{ <i>comparui</i> , & <i>com-</i> <i>parsi</i> ,	<i>compârso</i> .
<i>Offerire</i> , { <i>offerisco</i> , & <i>offro</i> ,	<i>offerui</i> , & <i>offersi</i> ,	<i>offerto</i> .
<i>Proferire</i> , <i>proferisco</i> ,	{ <i>proferui</i> , & <i>pro-</i> <i>fersi</i> ,	<i>proferto</i> .
<i>Soffrire</i> , <i>soffro</i> ,	<i>soffrii</i> , <i>soffrersi</i>	<i>sofferto</i> .
<i>Seppellire</i> , <i>seppellisco</i> ,	<i>seppellii</i> ,	{ <i>sepôlio</i> , & <i>seppellito</i> .

I have made a collection of the regular verbs in *ire*, which are conjugated like *sentire*, as you have already seen in this chapter, page 102, where we treated of the third conjugation of verbs. All the other verbs not contained in that and the preceding collection, form the present in *isco*, and ought to be conjugated like *ardisco*. In this collection there are even some verbs that are also irregular; as, *consentire*, *mentire*, *partire*, when the latter signifies, to divide. We meet with *consentisco*, *mentisco*, and *partisco*. When the latter signifies to share, I should prefer *partisco* to *pârto*. On the contrary, when it denotes to go away, you must say *pârto*, and not *partisco*. *Bollire*, *convertire*, *soffrire*, also make the first person of the present indicative in *isco*.

\* \* Before you read over words terminating in *isco*, remember the two remarks concerning the irregularity of the present tense.

The first teaches you that the irregularity of the present indicative is continued in the present imperative and subjunctive.

By the second you learn, that the first and second persons plural of the present tense are never irregular.

ARDIRE,



## ARDIRE, to dare.

Indicative, Present. *Ardisco, ardisci, ardisce; ardisco, ardisce, ardiscono*: I dare.

Imperfect. *Ardiva, I did dare; ardivi, va, &c.*

Præterperfect-def. *Ardivi, ardivisti, ardivi; ardivimus, ardivistis, ardiverunt*: I durst, &c.

Præterperf. *Ho ardivito*. Future, *Ardiverò*.

Imperative. *Ardisci, ardisca; abbiamo ardire, ardisce, ardiscono*: dare thou, let him dare, let us dare, &c.

Optative. *Che ardisca, ardisca, ardisca; che abbiamo ardire, che abbiate ardire, ardiscono*: that I may dare, thou mayest dare, he may dare, &c.

Imperfect, *ardissi*. Second imperf. *ardirli*.

Participle, *ardito*. Gerund, *avendo ardire*.

Conjugate the following words after the same manner.

<i>Abborrire,</i>	<i>isco ii ito</i>	} to	abhor.
<i>Abolire,</i>	<i>isco ii ito</i>		abolish.
<i>Arricchire,</i>	<i>isco ii ito</i>		enrich.
<i>Arrossire,</i>	<i>isco ii ito</i>		blush.
<i>Bandire,</i>	<i>isco ii ito</i>		banish.
<i>Bianchire,</i>	<i>isco ii ito</i>		whiten.
<i>Capire,</i>	<i>isco ii ito</i>		comprehend.
<i>Colpire,</i>	<i>isco ii ito</i>		strike.
<i>Compatire,</i>	<i>isco ii ito</i>		excuse or bear with.
<i>Concepire,</i>	<i>isco ii ito</i>		conceive.
<i>Digerire,</i>	<i>isco ii ito</i>		digest.
<i>Eseguire,</i>	<i>isco ii ito</i>		execute.
<i>Finire,</i>	<i>isco ii ito</i>		finish.
<i>Fiorire,</i>	<i>isco ii ito</i>		blossom or bloom.
<i>Gradire,</i>	<i>isco ii ito</i>		approve of.
<i>Impazzire,</i>	<i>isco ii ito</i>		grow mad.
<i>Incrudelire,</i>	<i>isco ii ito</i>		grow cruel.
<i>Languire,</i>	<i>isco ii ito</i>		languish.
<i>Obbedire,</i>	<i>isco ii ito</i>		obey.
<i>Patire,</i>	<i>isco ii ito</i>		suffer.
<i>Spedire,</i>	<i>isco ii ito</i>		make haste.
<i>Tradire,</i>	<i>isco ii ito</i>		betray.
<i>Ubbidire,</i>	<i>isco ii ito</i>		obey.
<i>Unire,</i>	<i>isco ii ito</i>		unite.

H

Note,

\* \* \* Note, that the Italian poets do not always observe this irregularity, for they say indifferently *óffro* and *offe-risco*; *múgge*, and *muggísce*; *lángue*, and *languísce*; *fère* and *ferísce*; as may be seen in *Pástor Fido*, and in Tasso's *Aminta*.

*Múgge in mándral' arménto. Pástor Fido.*

*Qual árme fèra, qual díá víta, quále*

*Sáni e ritorni in víta.*

There are also some verbs that end in *are*, and in *ire*; as,

*Coloráre, coloríre,* to colour.

*Inanimáre, inanimáre,* to animate.

*Inacerbáre, inacerbáre,* to sharpen.

*Induráre, induríre,* to harden.

Poets also frequently use the verbs *íre* and *gíre*, instead of *andáre*. This is all that need be remarked in regard to irregular verbs.

### Of the Verb *íre*.

THE following tenses are all that occur in good writers:

Indicative, Imperfect. *I'va*, he did go; *ivano*, or *ivan*, they did go. Future, *irò*, *irái*, *irà*; *irémo*, *iréte*, *iránno*, or *irán*.

Imperative, *I'te*, go you.

Infinitive, *I're*, or *ir*, to go.

Participle, *I'to*, gone.

The other tenses are not used.

### Of the Verb *gíre*.

There are no more than the following tenses in use:

Present, *Gíte*, you go.

Imperfect, *Gívo*, *gívi*, *gíva*, or *gía*; *gívámo*, *gívdte*, *gívano*: I did go, &c.

Preter-def. *Gísti*, *gì*, or *gío*; *gímmo*, *gíste*, *gírono*.

Imperative, *Gíte*, go you.

Optative, Imperfect. *Che gíssi*, *gíssi*, *gísse*; *gíssimo*, *giste*, *gísse*ro: that I might go.

Infinitive, *Gíre*, or *gír*. Participle, *gíto*.

There

There is still something to be said in regard to verbs neuter, reciprocal, and impersonal.

### Of the Verbs Neuter.

THE Verbs Neuter are those which, in their compound tenses, are never or seldom conjugated with the verb *essere*, to be; as, *I speak, I sleep, I tremble, &c.* we may indeed say, *I have spoken, I have slept, I have trembled*; but not, *I am spoken, &c.* But to express myself more properly, verbs neuter are those which make a complete sense of themselves, and do not govern any case after them like the verbs active; for instance, *I enter, I tremble; io entro, io tremo.* Observe, however, that we meet with some verbs neuter which may govern an accusative; as *io vivo una lunga vita, io dormo un lungo sonno, io corro un lungo corso, &c.*

It is necessary to be acquainted with the nature of a verb neuter, in order to avoid mistakes or errors in the participles, as may be seen in the Second Part, where we treat of the Syntax of Participles.

### Of Reciprocal Verbs.

THE name of Reciprocal Verbs is given to such as are conjugated through all their tenses with the pronouns conjunctive *mi, ti, si, ci, vi, si*, in the same manner that *dolere* is conjugated in the irregulars of the second conjugation: example,

Indicative, Present. *Mi pento, ti penti, si pente; ci pentiamo, vi pentite, si pentono*: I repent, &c.

Imperf. *Mi pentiva, ti pentivi, si pentiva; ci pentivamo, vi pentivate, si pentivano*: I did repent, &c.

Preterperfect-def. *Mi pentii, ti pentisti, si pentì, ci pentimmo, vi pentiste, si pentirono*: I repented, &c.

Preterperfect-def. *Mi sono pentito, I have repented.*

Future. *Mi pentirò, I shall repent.*

Imperative. *Pentiti tu, pentasi egli; pentiamoci noi, pentitevi voi, pentansi églino.*

Subjunctive. *Che mi penta, that I may repent, &c.*

**Indicative, Present.** *Mi ricódo, ti ricódi, si ricóda*; and so of the rest.

\* \* Note, all the verbs active may become reciprocals: example,

I love myself,	<i>io mi ámo.</i>
Thou lovest thyself,	<i>tu ti ámi.</i>
He loves himself,	<i>egli si áma.</i>
We love ourselves,	<i>noi ci amiámo.</i>
You love yourselves,	<i>voi vi amáte.</i>
They love themselves,	<i>églino si ámano.</i>

And so of all the other tenses, and all the other verbs.

Yet we are to observe, that the pronouns *mi, ti, si, vi*, which gave the reciprocity to the verbs, may be placed either before or after it; but in the imperative, infinitive, gerund, and participle, they ought to be placed after the verb: example, *ámami*, love me: *amándomi*, loving me: *amársi*, to love oneself: *amátosi*, loved by oneself; and so in all the other verbs.

### Of Impersonal Verbs.

THERE are three sorts of impersonal verbs, which have only the third person singular.

The first are properly impersonals of themselves; as,

<i>Accáde,</i>	it happens.
<i>Básta,</i>	it is enough, or it suffices.
<i>Bisógna,</i>	it must, or it is necessary.
<i>Pióve,</i>	it rains.
<i>Tuóna,</i>	it thunders.

The second are derived from verbs active, preceded by the particle *si*, which renders them impersonals; as, *si ama*, they love; *si dice*, they say.

The third, which have a great affinity with reciprocal verbs, are conjugated with the pronouns conjunctive, *mi, ti, gli*, or *le, ci, vi, loro*; as *mi duóle, ti duóle, gli duóle, &c.*

The impersonal verbs of themselves are,

<i>Accáde,</i> it happens.	<i>Névíca,</i> it snows.
<i>Avviéne,</i> it falls out.	<i>Non occóre,</i> it is not necessary.
<i>Básta,</i> it is enough.	<i>Páre,</i> it seems.
<i>Bisógna,</i> it must.	<i>Pióve,</i> it rains.
<i>Grándina,</i> it hails.	<i>Lampéggia,</i> it lightens.

*Tuóna,*

*Tuóna*, it thunders; and the like, which are conjugated with the third person singular of each tense; as, Indicative, Present. *Bisógna*, it must, or one must. Imperfect, *Bisognáva*, it was needful.

Preterperfect-def. *Bisognò*, it was necessary.

Future, *Bisognerà*, it shall or will be needful.

Optative. *Che bisogni*, that it may be necessary.

Imperfect. *Che bisognasse*, that it might be needful.

Second Imperfect. *Bisognerebbe*, it should be necessary.

Infinitive. *Bisognare*, to be needful.

The particle *si*, which composes the second sort of impersonal verbs, is placed indifferently before or after the verbs; as *si dice*, or *dicesi*, they say; *si ama*, or *amasi*, they love. In the like manner all the verbs active may become impersonal. They are conjugated with the third person singular and plural; as,

Present. *Amasi*, or *si ama*; *si amano*, or *amansi*, they love.

Imperfect. *Si amáva*, or *amávasi*; *si amavano*, or *amávansi*, they did love.

††† With respect to these verbs, observe, that when the noun that follows them is in the singular number, you must put the verb in the singular; if the noun be in the plural, you put the verb in the plural; example,

They praise the captain, *si lóda il capitáno.*

They praise the captains, *si lódanó i capitáni.*

They see a man, *si véde un uómo.*

They see men, *si védóno uómini.*

\* \* We must also take notice, when the particle *si* is put after a verb that is accented, the letter *s* is doubled, and the accent dropped: example,

*Fási*, for *si fá*, they do.

*Dirási*, for *si dirá*, they will say.

The third sort of impersonal verbs are such as are conjugated with the pronouns personal, *mi*, *ti*, *gli*, or *le ci*, *vi*, *loro*, with the third person singular: example,

Indicative, present. *Mi dispiáce*, I am displeased, or sorry.

*Ti dispiáce*, thou art displeased.

*Gli* or *le dispiáce*, he or she is displeased.

*Ci dispiáce*, we are displeased.

*Vi dispiáce*, you are displeased.

*Dispiáce loro*, they are displeased.

Imperfect. *Mi dispiacéva*, I was displeased.

Preter-def. *Mi dispiacque*, I was displeased.

Future. *Mi dispiacerà*, I shall be displeased.

Optative. *Che mi dispiaccia*, that I may be displeased.

Imperfect. *Che mi dispiacesse*, That I were displeased.

Second Imperfect. *Mi dispiacerébbe*, I should be displeased.

Conjugate after the same manner,

*Mi accáde*, it happens to me.

*Mi aggráda*, it agrees with me.

*Mi avvieni*, it happens to me.

*Mi bisógna*, it behoves me.

*Mi duóle*, I am ill, or it grieves me.

*Mi occórre*, it happens to me.

*Mi páre*, it seems to me.

*Mi piáce*, it pleases me.

*Mi rincrésce*, it displeases me, or I am sorry.

*Mi sovviene*, I remember.

Many of those impersonal verbs have the third person singular and plural; as,

My leg pains me, *la gamba mi duóle*.

My eyes are painful, *mi dólgonò gli occhi*.

Your coat appears new to me, *il vóstro vestíto mi páre nuóvo*.

Your shoes seem to me too long, *le vóstre scárpe mi pájonò tróppo lúnghe*.

*How to express there is, there was.*

*THERE is, there was*, are expressed by the help of the Italian particle *ci*, which answers to the French particle *y*, and is sometimes an adverb that denotes the place where we are; as,

Since I am here, I will dine here; *giacchè sòno qui, ci pranzerò*.

But, when naming a place where we are not, we must use *vi*; as, I have been in Holland, but I will never go there

there again; *sóno státo in Olanda, ma non vi tornerò più.*

There is, however, this difference between the Italian *ci*, and the French *y*; that as the French *y* is used in speaking of time; as, *il y a un an*, it is a year since; the Italian *ci* is not; as *è un-anno*, or *un anno fa*; *sóno due mési*, or *due mési fa*. And so of all the tenses, putting the verb *essere*, to be, in the third person singular or plural, according to the number in which we express ourselves.

For the benefit of beginners, I will conjugate the impersonal verb *c'è c'era*, &c. there is, there was, &c. through all its tenses, and point out its use in mentioning a place:

*Conjugation of the Impersonal Verb essere.*

*Ci* is changed into *vi* when you speak of different places; but mentioning time, you must drop the *ci* and *vi*.

**Singular.**

**Plural.**

Ind. Pres. There is, *c'è*  
or *v'è*.

There are, *ci sóno*, or *vi sóno*.

Imperfect. There was,  
*c' era*.

There were, *c' erano*.

Preter-def. There was,  
*ci fu*.

There were, *ci furono*.

Preterp. There has been,  
*c'è státo*.

There have been, *ci sóno státi*.

Preterplup. There had  
been, *c'era státo*.

The same, *c' erano stati*.

Future. There shall be,  
*ci sarà*

The same, *ci saranno*.

Imperat. Let there be,  
*ci sia*, or *staci*.

The same, *siaoci*.

Opt. That there maybe,  
*che ci sia*.

The same, *che ci siano*.

Imperf. That there were,  
*che ci fosse*.

The same, *che ci fossero*

Sec. Imp. There would  
be, *ci sarebbe*.

The same, *ci sarebbero*.

Preterperf.

**Preterperf.** That there had been, *che ci or vi sia státo* or *che ci siáno státi*, or *vi siano státi*.

**Preterpluperf.** If there had been, *se ci, or vi fosse státo*, or *ci or vi fossero státi*. That there had been, *che vi fosse státo*, or *che vi fossero státi*. There would have been, *ci sarèbbe státo*, or *vi sarèbbero státi*.

**Future.** When there had or shall have been, *quando vi sará státo*, or *quando vi saránno státi*.

**Inf.** To have been there, *ésservi státo*. Gerund, in having been there, *esséndovi státo*.

\* \* Note, in speaking of the feminine gender, we are to use *státa*, *státe*, instead of *státo*, *státi*.

\* \* Remember, that if after the adverb *ci* or *vi*, you find the verb *to have*, and the tenses of the verb *to have* are followed by a participle, as *he has dined there*, then the tenses of the verb *to have*, must be expressed by those of *avére*, and not by those of *éssere*: examples,

I have dined there, *ci or vi ho pranzáto*.

Thou hast dined there, *ci or vi hai pranzáto*.

He has lain there, *ci or vi ha dormíto*.

We have read in it, *ci or vi abbiamo létto*.

You have said to it, *ci or vi avete détto*.

They have drank there, *ci or vi hanno bevúto*.

Observe the same rule throughout all the tenses except the participle *státo*, which is never joined with the tenses of the verb *avére*: example,

I have been there, *ci or vi sono státo or státa*.

Thou hast been there, *ci or vi sei státo or státa*.

And in like manner through all the tenses and persons.

\* \* Observe, the particles *ci* and *vi* are sometimes omitted in the present tense; thus we say, *è un uómo*, instead of *ci è un uómo*; *sono uómini*, instead of *ci sono uómini*.

\* \* Learners of the Italian language are greatly at a loss how to render the following expressions, *there is of it* or *them*; *there is not of it*; *is there of it?* *is there not of it?* *there was of it*; *there was not of it*, &c. And as many find these expressions difficult, I will explain them at large for their greater ease, in the following conjugation:

*Conjugation*



*Conjugation of the verb impersonal there is of it, when it marks the place, through all its tenses.*

There is of it or them,  $\begin{cases} \text{ce n'è} \\ \text{ve n'è} \end{cases}$  or  $\begin{cases} \text{ce ne sono} \\ \text{ve ne sono} \end{cases}$

There is not of it, *non ce n'è ; non ce ne sono.*

Is there of it? *ce n'è ? ce ne sono ?*

Is there not of it? *non ce n'è ? non ce ne sono ?*

There was of it, *ve n'era ; ve n'erano.*

There was not of it, *non ve n'era ; non ve n'erano ?*

Was there of it? *ve n'era ? ve n'erano ?*

Was there not of it? *non ve n'era ? non ve n'erano ?*

There was of it, *ve ne fù ? ve ne furono ?*

There was not of it, *non ve ne fù ; non ve ne furono ?*

Was there of it? *ve ne fù ? ve ne furono ?*

Was there not of it? *non ve ne fù ? non ve ne furono ?*

There shall be of it, *ve ne sarà ; ve ne saranno.*

There shall not be of it, *non ve ne sarà ; non ve ne saranno.*

Shall there be of it? *ve ne sarà ? ve ne saranno ?*

Shall there not be of it? *non ve ne sarà ? non ve ne saranno ?*

That there may be of it, *che ve ne sia : che ve ne siano.*

That there may not be of it, *che non ve ne sia ; che non ve ne siano.*

That there were of it, *che ve ne fosse ; che ve ne fossero.*

That there were not of it, *che non ve ne fosse ; che non ve ne fossero.*

There would be of it, *ve ne sarebbe ; ve ne sarebbero.*

There would not be of it, *non ve ne sarebbe ; non ve ne sarebbero.*

Would there not be of it? *non ve ne sarebbe ? non ve ne sarebbero ?*

If there had been of it, *se ve ne fosse stato or stata ; se ve ne fossero stati or state.*

If there had not been of it, *se non ve ne fosse stato ; se non ve ne fossero stati.*

Had there been of it? *ve ne sarébbe státo? ve ne sarébb-bero státi?*

Had there not been of it? *non ve ne sarébbe státo? or non ve ne sarébbero státi?*

If there had been of it, *se ve ne fósse státo; or se ve ne fóssero státi.*

If there had not been of it, *se non ve ne fósse státo; se non ve ne fóssero státi.*

There would have been of it, *ve ne sarébbe státo; ve ne sarébbero státi.*

There would not have been of it, *non ve ne sarébbe státo; non ve ne sarébbero státi.*

Would there have been of it? *ve ne sarébbe státo? ve ne sarébbero státi?*

Would there not have been of it? *non ve ne sarébbe státo? non ve ne sarébbero státi?*

There will have been of it, *ve ne sarà státo; ve ne saránno státi.*

There will not have been of it, *non ve ne sarà státo, non ve ne saránno státi.*

Shall there have been of it? *ve ne sarà státo? ve ne saránno státi?*

Shall there not have been of it? *non ve ne sarà státo? non ve ne saránno státi?*

For there having been too much of it, *per ésservene státo tróppo.*

In there having been too little of it, *esséndovene státo tróppo póco.*

\*.\* But if you express yourself in the feminine gender, you must say *státa, státe*, instead of *státo, státi*.

We must also render, there is of it or them, by *ce ne*, in speaking of a place where we are; and by *ve ne*, in mentioning a place where we are not; but it often happens,

happens, and especially in speaking of time, that they leave out the *ce* entirely : example,

How many months is it ? it is ten at least : *quanti mesi sono ? sono dieci almeno.*

Sometimes the phrase, there is of it or them, is expressed by *ne* only ; as, how many months is it ; ten of them are past : *quanti mesi sono ? ne sono passati dieci.*

Sometimes the whole is expressed ; as, how many months are there from this, to new-year's day ? there are ten of them : *quanti mesi sono di quà all' anno nuovo ? ce ne sono dieci.*

\* \* \* When, after the pronouns conjunctive, *mi, ti, ci, vi*, me, thee, us, you, you find the particle *ci* followed by a verb, there is no occasion to express it :

Examples,

He will see me there, *mi vedrà* : he will give thee there, *ti darà*.

We shall see you there, *vi vedremo* : you will write to us there, *ci scriverete*.

## CHAP. V.

### Of PARTICIPLES.

THE Participle (which ought to be called a supine) is a tense of the infinitive, which serves to form the preterperfects and preterpluperfects of all the verbs ; as, *ho amato, aveva amato*.

*Amato*, is a participle, and all the verbs in *are* form the participle in *ato* : as, *amato, cantato, parlato, andato, dato, confessato, adorato, studiato, &c.*

Of all the verbs in *are*, the verb *fare* alone has two *tl*'s in the participle, where it makes *fatto*, to distinguish it from *fato*, signifying *fate*.

*Amato*, is likewise a noun-adjective : example, *uomo, amato, donna amata, libri amati, lettere amate*.

Some participles of the first conjugation are frequently abridged ; as,

*Accóncio,*

<i>Accóncio</i>		<i>accónciato,</i>	sited.
<i>Adórno</i>		<i>adornáto,</i>	adorned.
<i>Asciúto</i>		<i>asciugáto, or asciutáto,</i>	dried.
<i>Avvézzo</i>		<i>avvezzáto,</i>	accustomed.
<i>Cárico</i>		<i>caricáto,</i>	loaded.
<i>Déstó</i>		<i>destáto,</i>	awaked.
<i>Férmo</i>		<i>fermáto,</i>	stopt.
<i>Gónfio</i>		<i>gonfiáto,</i>	swelled.
<i>Guástó</i>		<i>guastáto,</i>	spoiled.
<i>Lásero</i>		<i>laceráto,</i>	torn.
<i>Máccero</i>		<i>maceráto,</i>	bruised.
<i>Manifestó</i>		<i>manifestáto,</i>	manifested.
<i>Mózzo</i>		<i>mozzáto,</i>	cut off.
<i>Nétto</i>	for	<i>nettáto,</i>	cleaned.
<i>Págo</i>		<i>pagáto,</i>	paid.
<i>Péstó</i>		<i>pestáto,</i>	pounded.
<i>Prívo</i>		<i>priváto,</i>	deprived.
<i>Scémo</i>		<i>scemáto,</i>	lessened.
<i>Scóncio</i>		<i>sconciáto,</i>	disordered.
<i>Sécco</i>		<i>seccáto,</i>	dried.
<i>Stáncó</i>		<i>staneáto,</i>	wearied.
<i>Tócco</i>		<i>toccáto,</i>	touched.
<i>Tróncó</i>		<i>troncáto,</i>	cut off.
<i>Tróvo</i>		<i>trováto,</i>	found.
<i>Vólto</i>		<i>volláto,</i>	turned.
<i>Vóto</i>		<i>voláto,</i>	emptied.

And several others which the use of authors will point out.

The regular verbs ending in *ere*, form the participle in *uto* ; as *credúto, ricevúto, temúto, godúto*.

The irregulars in *ere* have the participle in *so* or *tó* : as, *préndere, présó ; réndere, réso ; piángere, piántó ; púngere, púntó ; léggere, létto ; scrívere, scritto*.

The verbs terminated in *ire*, in the infinitive, make their participles in *ito* ; as, *sentíre, sentíto ; finíre, finíto*.

Except *apparire*, which makes *appárso ; applaudíre, appláuso ; apríre, apérto ; comparíre, compárso ; diré, dítto ; morire, mórtó ; offríre, offérto ; veníre, venúto*.

\* \* There are three sorts of participles, namely, active, passive and absolute.

The active participles are composed of the verb *avére* :  
as,

as, *ho amato, aveva amato ; ho detto, hai detto ; ho creduto ; ho sentito.*

The passive participles are preceded by the verb *essere* ; as, *sono amato, essendo creduto, &c.*

The absolute participles are of the same nature as those called *absolute* in Latin, and are composed of the gerund of the two auxiliary verbs *having* and *being* ; as, *having loved, avendo amato ; being loved, essendo amato ; being believed, essendo creduto.*

*Having* and *being* are often left out in Italian ; example,

Having done that,	<i>fatto quello.</i>
Having said so,	<i>detto questo.</i>
That being done,	<i>fatto quello.</i>
The sermon being done,	<i>finita la predica.</i>

\* \* Observe that the Italians have a peculiar way of rendering the adverb *after*, by turning the expression : examples,

After he had done,	<i>fatto ch' ebbe.</i>
After he had spoken,	<i>parlato ch' ebbe.</i>

After he has written his *scritto che avrà la sua lettera.*  
letter.

After they had supped, *cenato ch' ebbero.*

See, in the Second Part, the Concord of Participles, where will be found a full solution of the several difficulties relating to that part of speech.

## CHAP. VI.

### Of ADVERBS.

THE adverb is that part of speech, which gives more or less force to a word. The adverb has the same effect with the verb, as the adjective with the substantive ; it explains the accidents and circumstances of the action of the verb.

There are many sorts ; as, adverbs of time, place, quantity, &c.

Adverbs of time ; as, *at present, now, yesterday, today, never, always, in the mean time.*

Adverbs

Adverbs of place; as, *where, here, from whence, there, from hence, above, below, far, near.*

Adverbs of quantity; as, *how much, how many, so much, much, little, too much.*

\*\*\* Many adverbs are formed from adjectives, changing *o* into *amente*; as,

<i>Sánto, santamente,</i>	holily.
<i>Rícco, riccamente,</i>	richly.
<i>Dótto, dottamente,</i>	learnedly.
<i>Álto, altamente,</i>	highly.

From adjectives in *e*, we likewise form adverbs, by adding *mente* to them: as,

<i>Costánte, costantemente,</i>	constantly.
<i>Diligénte, diligentemente,</i>	diligently.
<i>Prudénte, prudentemente,</i>	prudently.

\*\*\* But if the adjectives happen to end in *le*, we must remove the *e*, and put *mente* in its stead.

<i>Fedéle, fedelmente,</i>	faithfully.
<i>U'mile, umilmente,</i>	humbly.
<i>Tále, talmente,</i>	such.

In order to assist the memory of learners, I have here collected a number of adverbs, which by frequent repetition, may be easily retained, especially those terminating in *mente*.

#### A COLLECTION of ADVERBS.

1.	<i>A piè zóppo,</i>	lamely
	<i>A pátti,</i>	upon condition
<i>Abbondantemente,</i>	abundantly	
<i>Con ragióne,</i>	meritamente,	justly
<i>A cápo,</i>	at the end, or at the head	
<i>A brìglia sciólta,</i>	full speed	
<i>Assolutamente,</i>	absolutely	
<i>A cavalcióni,</i>	a-straddle	
<i>A dirótte lágrime,</i>	with downright crying	
<i>Adésso, óra,</i>	or, at this time	
<i>Adésso adésso,</i>	or'óra, now, immediately	
	<i>Mal volentièri,</i>	against one's will
	<i>Da pártè, da bándà,</i>	aside
	<i>Attualmente</i>	actually
	<i>Appósta,</i>	purposely
	<i>Con pensiéro di,</i>	in order to
	<i>Addio,</i>	farewell
	<i>Mirabilmente, a maraviglia,</i>	admirably
	<i>Accortamente, sagacemente</i>	cunningly
	<i>In ginocchèioni,</i>	kneeling
	<i>Alla</i>	

<i>Alla smascelata,</i>	with open	<i>Cine</i>	to wit
	mouth	<i>Abbastanza,</i>	enough
<i>Leggiadramente,</i>	agreeably	<i>Brancolone, tentone,</i>	grop-
<i>Altrove,</i>	elsewhere		ing along
<i>Così,</i>	as	<i>L'altro jeri, jeri l' altro,</i>	the
<i>Così sia,</i>	so be it		day before yesterday
<i>Agevolmente,</i>	easily	<i>Prima di,</i>	before that
<i>Al coperto, al riparo,</i>	under	<i>Al balzo,</i>	at the rebound
	shelter	<i>Da capo,</i>	at the beginning
<i>All' oscuro,</i>	in the dark	<i>In maniera alcuna,</i>	by no
<i>Insomma, alla fine,</i>	in the end		means
<i>In fretta,</i>	in haste	<i>Alla sprovvista,</i>	at una-
<i>A lungo,</i>	at long run		wares
<i>Amichevolmente,</i>	amicably	<i>Di sopra,</i>	above
<i>A discrezione,</i>	at discretion	<i>Oggi,</i>	to-day
<i>Sopra,</i>	on one's back	<i>In vece,</i>	instead of
<i>Tacitamente,</i>	silently	<i>Prima,</i>	before
<i>In disparte,</i>	apart	<i>Quanto prima,</i>	as soon as
<i>Per il dritto,</i>	the right way		possible
<i>Per il rovescio,</i>	the wrong	<i>Anche,</i>	also
	side outward	<i>Sì, così</i>	as, so
<i>A gara,</i>	in emulation	<i>Tanto, così, as,</i>	as much as
<i>A prova,</i>	proof against	<i>Grande quanto,</i>	as much as
<i>All' improvviso,</i>	at unawares	<i>Subito che,</i>	as soon as
<i>Senza la saputa</i>	unknow-	<i>Nel resto,</i>	moreover
	ingly	<i>Tanto,</i>	as much as
<i>Sù sù, or via via,</i>	come	<i>Quanto,</i>	as much as
	away, away	<i>Altre volte,</i>	formerly
<i>Con tempo, con agio,</i>	at lei-	<i>Altrimenti, se non,</i>	other-
	sure		wise
<i>Allora,</i>	then	<i>Altrove,</i>	somewhere else
<i>Anticamente,</i>	anciently		
<i>Quasi,</i>	pretty near	2.	
<i>Appunto, giusto,</i>	just so		
<i>Posdomani, dimán l' altro,</i>	after to-morrow	<i>Laggiù</i>	below there
		<i>Molto,</i>	much
<i>Adesso, ora,</i>	now	<i>Assai più, molto più</i>	much
<i>Alla rovescia,</i>	against the		more
	grain	<i>Bene,</i>	well
<i>In dietro,</i>	backward	<i>Presto,</i>	quickly
<i>Malvolontieri, con rincresci-</i>		<i>Via più presto</i>	very soon,
<i>mento, with regret</i>			much sooner or quicker
			<i>Rigidamente,</i>

<i>Rigidamente,</i>	<i>aspramente,</i>	<i>Di sopra, quì sopra,</i>	<i>here- upon</i>
<i>Bestialmente,</i>	<i>rudely brutishly</i>		
3.		4.	
<i>Or sù, via,</i>	<i>come away</i>	<i>Súbito, di bella prima,</i>	<i>at first</i>
<i>Via dunque,</i>	<i>come along</i>	<i>D'altra parte,</i>	<i>from another place</i>
<i>Sta mattina,</i>	<i>this morning</i>		
<i>Sta notte,</i>	<i>this night</i>	<i>Pericolosamente,</i>	<i>danger- ously</i>
<i>Sta sera, questa sera,</i>	<i>this evening</i>	<i>Davvantaggio, di più,</i>	<i>over and above</i>
<i>Fin a tanto,</i>	<i>till</i>	<i>A caso,</i>	<i>by chance</i>
<i>In tanto, in the mean time</i>		<i>Tanto meno,</i>	<i>so much the less</i>
<i>Certo, sicuro,</i>	<i>certainly</i>	<i>Tanto più che,</i>	<i>so much the more</i>
<i>Basta,</i>	<i>it is enough</i>	<i>Imperocchè,</i>	<i>whereas</i>
<i>Cioè</i>	<i>that is to say</i>	<i>Sinceramente,</i>	<i>sincerely</i>
<i>Per ciò,</i>	<i>it is therefore</i>	<i>Per tempo, a buon' ora,</i>	<i>early</i>
<i>Caldamente,</i>	<i>warmly</i>	<i>Di quà a dieci anni,</i>	<i>in ten years</i>
<i>Cáro, molto caro</i>	<i>dear, very dear</i>	<i>Di gran lunga,</i>	<i>by far</i>
<i>Chiaramente,</i>	<i>clearly</i>	<i>Sù, in piedi,</i>	<i>up, up</i>
<i>Quanto,</i>	<i>how much</i>	<i>Per tema che,</i>	<i>for fear that</i>
<i>Quanto, quanta, quanti,</i>	<i>quante, how many</i>	<i>Sin dai fondamenti, affatto,</i>	<i>from top to bottom</i>
<i>Cóme, siccome,</i>	<i>as, since</i>	<i>Fuori,</i>	<i>abroad</i>
<i>Cóme,</i>	<i>how?</i>	<i>Già, diggià</i>	<i>already</i>
<i>Di continuo, continuamente,</i>	<i>continually</i>	<i>Quindi,</i>	<i>from hence</i>
<i>Correttamente,</i>	<i>correctly</i>	<i>Domani, dimani,</i>	<i>to-mor- row</i>
<i>Questa volta, adesso, now</i>		<i>Domattina,</i>	<i>to-morrow morning</i>
<i>Di primo lancio,</i>	<i>all of a sudden</i>	<i>Della medesima maniera,</i>	<i>just so</i>
<i>Animosamente, coraggiosa- mente,</i>	<i>courageously</i>	<i>Dall' una e dall' altra parte,</i>	<i>on both sides</i>
<i>Sordidamente,</i>	<i>sordidly</i>	<i>Di salto,</i>	<i>at one jump</i>
<i>Cruelmente,</i>	<i>cruelly</i>	<i>In oltre, di più, oltracciò,</i>	<i>moreover</i>
<i>Di poi, di quà innanzi,</i>	<i>hereafter</i>		<i>Dopo,</i>
<i>Per l' addietro, quì avanti,</i>	<i>heretofore</i>		
<i>Di sotto, quì sotto,</i>	<i>here- under</i>		



<i>Dopo,</i>	since	<i>All' improvviso,</i>	unawares
<i>Da jeri in qua,</i>	since yesterday	<i>In sospeso, in dubbio,</i>	in suspense
<i>Dache tempo? dopo quando?</i>	since when?	<i>Intieramente, affatto,</i>	entirely
<i>Da quel tempo in qua,</i>	since that time	<i>Indarno,</i>	in vain
<i>Dacchè, dopo che,</i>	since	<i>Intorno, circa,</i>	about
<i>Di che sorte? in che maniera?</i>	after what manner?	<i>Capricciosamente, perdutamente, all' eccesso,</i>	desperately
<i>Ultimamente,</i>	lastly or lately	<i>Spaventevolmente,</i>	dreadfully
<i>Diétro,</i>	behind	<i>Giustamente,</i>	justly
<i>In diétro,</i>	backward	<i>Stranamente,</i>	strangely
<i>Fin' adesso</i>	till now	<i>A posta, a bella posta, a bello studio,</i>	on purpose
<i>Súbito che,</i>	as soon as		
<i>Ormai,</i>	hereafter		
<i>Sotto, di sotto,</i>	under		
<i>Sopra, di sopra,</i>	upon		
<i>Di seguito,</i>	in continuance		
<i>Di quando in quando,</i>	from time to time		
<i>Avanti, innanzi,</i>	before		
<i>Per l'avvenire,</i>	henceforward		
<i>A schiena d' asino,</i>	sharply ridged		
<i>Dónde,</i>	from whence		
<i>Doppiamente,</i>	falsamente, doubly		
<i>Da parte a parte,</i>	through and through		
<i>Almeno,</i>	at least		

5.

<i>Sfacciatamente,</i>	impudently	<i>Grátis,</i>	gratis
<i>Eguamente,</i>	equally	<i>Poco,</i>	little
<i>Ancóra, anche,</i>	again, yet, already	<i>Di caso pensúto,</i>	wilfully
<i>Rotolone,</i>	rolling along		
<i>Insieme,</i>	together		
<i>Dipoi, dopo,</i>	afterwards		

8.

*Via via, a voi a voi,*  
make way, out of the way

*Grátis,* gratis  
*Poco,* little  
*Di caso pensúto,* wilfully

*Arditamente,* boldly  
*Altamente,* highly  
*Felicemente,*

<i>Felicemente,</i>	happily	<i>Nonadiméno,</i>	nulladiméno,
<i>Jéri,</i>	yesterday		nevertheless
<i>Jér sera,</i>	last night	<i>Liberamente,</i>	freely
<i>Vergognosamente,</i>	shame-	<i>Nè, neither; nè anche,</i>	nor
	fully		also
<i>Fuóri,</i>	out	<i>Nò, signór nò,</i>	no, sir
9.		<i>Nonostante,</i>	notwithstand-
			ing

<i>Mái,</i>	never	13.	
<i>Quí, quà,</i>	here, there		
<i>Súbito,</i>	immediately	<i>Sì,</i>	yes
<i>Appúnto,</i>	exactly	<i>Dóve, óve,</i>	where
<i>Sin, fin, insin, infín,</i>	until	<i>Oltre,</i>	besides
<i>Fín dóve?</i>	how far?	<i>Scopertamente, apertamente,</i>	openly
10.			

<i>Lì, là; Non lontano di là,</i>	there; not far from hence	14.	
<i>Vibmente,</i>	basely	<i>Zitto! zitto,</i>	hush! not a
<i>Lontano, lúngi,</i>	far		word
<i>E un pézzo,</i>	it is a great	<i>A caso,</i>	by chance
	while	<i>A mente,</i>	by heart
11.		<i>Di quà</i>	on this side
		<i>Di là,</i>	on that side
		<i>Verbi grávia, per esémpio,</i>	for example

<i>Adésso, óra,</i>	now	<i>Però,</i>	however, therefore
<i>Mále,</i>	ill	<i>Poco, a little; ógni póco, un</i>	
<i>Malgrado mia,</i>	in spite of	<i>tantíno,</i>	ever so little
	me	<i>Férse,</i>	perhaps
<i>Guái a,</i>	woe be to	<i>Più,</i>	more
<i>A'nche, ancóra, eziandío,</i>	also	<i>In quant'a,</i>	as for
		<i>Quási,</i>	almost

<i>Nel medésimo témpo,</i>	at the same time	15.	
<i>Méglio,</i>	better	<i>Quando,</i>	when
<i>Mediante,</i>	provided that	<i>In quant' a me,</i>	as for me
<i>Minóre,</i>	least	<i>Alle vólte,</i>	sometimes

12.		<i>Alquánto,</i>	somewhat
		<i>Páce, pári,</i>	quits
<i>Non,</i>	not	<i>Comúnque sia,</i>	however
		16. <i>Di</i>	

16.	<i>Di rádo,</i>	seldom	<i>Adesso, póco fà, or' óra,</i>	presently
	<i>Scambievolmente,</i>	recipro- cally	<i>Or quèsto, or quéllo,</i>	sometimes one and sometimes the other
	<i>In sómma,</i>	in short	<i>Tardi,</i>	late
	<i>Niente,</i>	nothing	<i>Tróppo,</i>	too much
17.			<i>Prèsto,</i>	quick, soon; <i>così</i>
	<i>Saviamente,</i>	wisely	<i>prèsto,</i>	so soon
	<i>Senza dúbbio,</i>	without doubt	<i>Sempre,</i>	always
	<i>Secóndo,</i>	according	<i>Affatto,</i>	altogether
	<i>Sossópra, alla rinfusa, con-</i>	topsy-turvy	<i>Ad un trátto,</i>	all of a sudden
	<i>fusamente,</i>		<i>Adágio,</i>	softly ! softly !
	<i>Verso la séra,</i>	towards the evening	19.	
	<i>Sta séra, quèsta séra,</i>	this evening	<i>Prèsto,</i>	quick
	<i>Abbastánza,</i>	sufficiently	<i>Ecco,</i>	behind
18.			<i>Volentieri,</i>	willingly
	<i>Tánto,</i>	so much	<i>Veramente,</i>	truly
	<i>Ogni póco, un tantíno,</i>	never so little	20.	
			<i>Ci, or vi,</i>	here, to it, &c.

## CHAP. VII.

## Of PREPOSITIONS.\*

THE Preposition is a part of speech prefixed to the articles, nouns, pronouns, and verbs, as has been mentioned in the introduction.

Every preposition requires some case after it, as you will observe in the following collection :

Gen. *Per rispétto di,* because of.

*Per rispétto vostro, or di voi,* on your account.

*Per rispétto mio, or di me,* on my account.

Dat. *In quáto a', all' or állo,* with respect to.

*D' intórno, a. Gen. all' intórno di,* round the.

Gen. Acc. *dópo,* after.

Gen. *Diétro,* behind.

Gen. and Dat. *Di diétro,* behind.

Gen

\* See EXERCISES, p. 62.

Gen. *Alláto, vicíno di*, by the side of; or a Dative.

Gen. and Abl. *Di là del* or *dal*, on that side of.

Gen. and Abl. *Di quà del* or *dal*, on this side of.

Acc. *Avánti*, Gen. *prima*, before.

Gen. *Príma di me*, before me.

*Avánti vói, prima di vói*, before you.

Acc. *Con*, with.

Gen. Dat. *In mézzo del, in mézzo al*, in the middle of.

Gen. *Appiè della*, at the feet of the.

*Apprésso di*, near to.

Gen. and Dat. *All' intórno del, intórno al*, round the.

*Da, in casa di*, at.

Gen. and Abl. *Dal, dállà, in casa del*, at the.

*Dállà, in casa della*, at the.

Gen. and Acc. *Cóntra del, cóntra il*, against the.

*Cóntra me, cóntra di me*, against me.

Acc. *In, In.*

*Nel, néllo, nella*, in the.

*Frà dué giòrni*, in two days.

Abl. *Di quà dal*, on this side of the.

*Di là dal*, on that side of the.

Dat. and Acc. *Déntro al* or *nel*, within the.

Gen. *Fuóri del*, without the.

Dat. and Acc. *Diétro al, diétro il*, behind the.

Gen. and Dat. *Sótto del, sótto al*, under the.

Gen. and Acc. *Sóptra del, sópra il*, upon the.

In, before, a noun, is expressed in Italian by *in*.

Dat. *Di nascósto al suo pádre*, unknown to his father.

Acc. *Frà, trà*, between.

Gen. and Acc. *Vérso di me*, or *me*, towards me.

Acc. *Incírca*, round about, thereabout.

Acc. *Eccétto il*, except the.

Gen. *Fuóri del*, without the.

Gen. *A láto della mia casa*, close to my house; or, *a láto a casa mia*, Dat.

Gen. Dat. Acc. *Rasénte del, al, il múro*, close to the wall.

Dat. *Sin, fin, insín, infín*, until.

Gen. Abl. *Lontáno della casa*, or *dállà casa*, far from the house.

*Lontáno,*

*Lontano, lungi, far.*  
Gen. Dat. Acc. *Lungo del, al, il, fiume,* along the river.  
Acc. *Per,* by or for.  
Gen. Dat. Acc. *Préso, vicino,* near.  
Gen. Acc. *Senza, senza di, del, or della,* without.  
*Secondo il,* according to.  
Gen. Acc. *Sotto la tavola, or della,* under the table.  
*Sopra,* upon or on.  
Dat. Acc. *Circa all' affare, l' affare,* concerning the business.  
Acc. *In quanto al,* concerning the.  
Gen. and Acc. *Verso il, verso del,* towards the.  
Gen. Dat. Acc. *Dirimpetto del, al, il,* over against the.

## CHAP. VIII.

***Of* CONJUNCTIONS.\***

**CONJUNCTIONS** serve to connect phrases together; most of the words terminating in *che* and *que* are conjunctions; as, *benchè, anche, adunque*. There are others of a different sort, as you will observe in the following collection :

<i>Con pátto che,</i>	upon con-	<i>In óltre,</i>	besides,	over and
	dition that			above
<i>A'nzi, al contráριο,</i>	on the	<i>Di maniera che,</i>		so that
	contrary	<i>In quánto,</i>		as
<i>Acciò che, acciochè</i>	to the	<i>E &amp; ed,</i>		and
	end that	<i>Ma,</i>		but
<i>Con tútto ciò,</i>	notwith-	<i>Nientediméno,</i>	} neverthe-	less
	standing all that	<i>Nondiméno,</i>		
<i>A'nche,</i>	also	<i>Nulladiméno,</i>		
<i>Benchè</i>	although	<i>Nè,</i>		nor
<i>Perchè, imperocchè,</i>	for	<i>Nè anch'io, nemmén'io,</i>		nor
<i>Siccome,</i>	whereas			I neither
<i>Dunque,</i>	then	<i>Nemmeno,</i>		neither
<i>Perciocchè,</i>	forasmuch, as	<i>Nonostante che,</i>		notwith-
<i>Ancóra</i>	still, yet			standing that
<i>Quantunque,</i>	although	<i>O, ovvéro, oppúre.</i>		or
<i>In sómma,</i>	at last	<i>Perchè,</i>		because
		<i>In</i>		<i>In</i>

\* See EXERCISES, on the Conjunction, p. 89.

<i>In caso chè,</i>	in case that	<i>Quando anche,</i>	though
<i>Però</i>	therefore	<i>Benchè, sebbene, con tutto</i>	
<i>Datochè,</i>	suppose that	<i>che,</i>	although that
<i>Perchè ?</i>	why	<i>Se,</i>	if
<i>Purchè</i>	provided that	<i>Stante chè,</i>	seeing that
<i>Piuttosto che,</i>	rather than		

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## CHAP. IX.

## Of INTERJECTIONS.

*The last Part of Speech.*

AN Interjection is an expression of affection or passion, introduced among the other parts of speech.

## EXAMPLE.

<i>Ajuto ! ajuto !</i>	help ! help !	<i>A voi ! a voi !</i>	stand away !
<i>Bravo ! bravo !</i>	well done !	<i>A' lito !</i>	halt !
<i>Al fuoco,</i>	fire ! fire !	<i>Ahimè ! Ohimè !</i>	<i>ahi lasso !</i>
<i>All' armi !</i>	to arms !		alas !
<i>Buono ! buono !</i>	good !	<i>Zitto ! zitto !</i>	hush ! peace !
	good !	<i>Silenzio !</i>	silence !
<i>A'nimo, coraggio !</i>	come	<i>Via, via !</i>	away ! away !
	cheer up !	<i>Ah ! ahi !</i>	Ah !
<i>Oh ! uh ! puh !</i>	fie ! fie !	<i>Oh !</i>	Oh !
<i>Vergogna !</i>	for shame !		

THE END OF THE FIRST PART.

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PART II.

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THE Second Part contains Eight Treatises, extracted from the best authors, and particularly from those who have written on the purity of the Italian language.

TREATISE.

- I. *Of the Italian Orthography.*
- II. *Of the Italian accent.*
- III. *Of the Italian Syntax.*
- IV. *Remarks on some Verbs and Prepositions.*
- V. *Of Composition; and the Rules for writing and speaking Italian correctly.*
- VI. *Of Poetical Licences, and of the different Synonymous Names of the Heathen Gods.*
- VII. *Of Improper and Obsolete Words.*
- VIII. *Of Expletives, Compound Words, Capitals, and Punctuation.*

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FIRST TREATISE.

CHAP. I.

Of ORTHOGRAPHY.

THE Italian Orthography has this advantage, that all the words are written as they are pronounced.

\* \* Observe as a general rule, that you must double the consonants at the beginning of compound words; as, *abbattere, affannare, appoggiare, oppresso, difficile, differire, offendere, raccogliere, rassettare, raddoppiare.*

\* \* They write *diffendere*, and *disendere*, but *discesa* ought to be written with a single *f*. See *Lod. Dolce, del raddoppiamento delle consonanti.*

You must also double the *g*, when the vowels *io* and *ia*, which come after it, make but one syllable; as,  
*appoggio,*

*appoggio, lóggia, pióggia, Mággio, rággio* ; a support, a lodge, rain, May, a ray. When the vowels *io* and *ia* constitute two syllables, or when the letter *i* is pronounced harder than in the preceding examples, you must not double the *g* ; as, *ágio*, easy ; *privilegio*, privilege ; *malvágio*, bad. See *Dólce*, *Buommattéi*, and *Bártoli*.

The letter *g* is also doubled in the infinitive of verbs, and in all their tenses, when they have a vowel before *gere* ; as, *leggere, réggere, fríggere* ; but if there be a consonant before *g*, then *g* remains single ; as, *fíngere, píngere, pórgere*.

Those words which the English begin with a *j* consonant, that is, when it is followed by a vowel ; as *Jesus*, *just*, *judge*, are written with a *g* by the Italians, in order to render their pronunciation more delicate ; as, *Gesú, giústo, giúdice*.

*Capéllo*, with a single *p*, signifies hair.

*Cappéllo*, with a double *pp*, signifies a hat.

There is also another difference between these two words ; that in the former the letter *e* has a close sound, and in the latter, open.

*Sol* has two significations : when it is a substantive, it signifies the sun ; *il sol, del sol, al sol*, for *il sóle, del sóle, al sóle*.

*Sol*, when it is an adjective, signifies *alone*, or sometimes *only*.

*Suól* has likewise two significations : when it is a noun, it signifies the earth ; as, *il suól*, or *suólo*, &c.

*Suól*, a verb, signifies he is used ; as, *suól venire*, he is used to come.

*Z* is put single, when preceded by a consonant ; as, *speránza, licénza* ; but it must be doubled between two vowels ; as, *Bellézza, pézzo, nózze*, except *Lazáro, Fázio*, and a few other words.

N. B. The Italians never make use of the grave accent, but where it is necessary to distinguish words, and to fix the pronunciation : therefore we have placed it only on words marked in the Introduction, and on some others which you will find in the second treatise, on the Italian accent.



The Italians do not double the letter *z*, when standing with three vowels, the first of which immediately following the *z*, is an *i*; therefore it would be wrong to write *azzione*, action, &c.; but *azione*, &c.

*Piazza*, a square, is spelled, like a great many others of the like quality, with a double *z*.

The letter *x* of Latin words, used often in Italian before *c*, is changed into *c*: example, to excite, *eccitare*; excellency, *eccellenza*; and when it does not happen to be before the *c*, it is sometimes changed into a double *s*, and sometimes into a single *s*; as, to exalt, *esaltare*; graciously to hear, *esaudire*, &c.; the maxim, *la massima*; Alexander, *Alessandro*, &c. The *x* is changed into a simple *s* when the vowel with which it forms a syllable is followed by a consonant, or another vowel which belongs to the same syllable: example, *exaurire* in Latin, is transformed into *esaurire* in Italian; but *axis* is transformed into *asse*, because the *i* which follows *x* is followed by the consonant *s*, which, together with the *i* and the *x*, forms but one syllable: *asis* is spelt *axis*.

A great many of the Academicians of La Crusca, put the letter *z* before the vowel *i*, where the common orthography uses the letter *c*; for instance, instead of pronouncing and writing *Francése*, French; *pronunciare*, to pronounce, &c. they write and pronounce *Franzése*, *pronunziare*, &c.

The masculine relative plural *li* is written with a *g* when followed by a vowel; example, I have some books, and I purchased them at Frankfort fair: *Ho dei libri, e gli ho comprati alla fiéra di Fráncoforte*.

It is better to write *chérico* than *chiérico*; *cirúsico*, than *cerúsico* or *chirúrigo*, a surgeon.

The syllables *de* and *re*, in the beginning of English words, generally become *di* and *ri* in the beginning of Italian; as, to destroy, *distruggere*; to renew, *rinovare*, &c.

It was formerly the custom to write several adverbs and prepositions, separately, which now make but one word; but they double the first consonant of the latter word, which is joined to the former, when this ends by a vowel: for instance, *già che*, since, *giacchè*; *in tanto*,

*fra tanto*, in the mean while; *intanto*, *frattanto*; *a ciò che*, *a fin che*, to the end that; *accioschè*, *affinchè*; *si come*, *as*, *siccome*; *a dósso il suo nemico*, upon his enemy, *adósso al suo nemico*; *óltra a ciò*, besides, *oltracciò*: *di nanzi al giúdice*, before the judge, *dinanzi al giúdice*; *uómo da béne*, an honest man, *uómo dabbéne*.

*After* is expressed by *dippói* with the verbs, and by *dópo*, with a single *p*, before the nouns.

*It is true nevertheless*, is elegantly rendered in Italian by *egli è non per tanto véro*.

*Non v'è scúse*, signifies there is no room for excuse; and this is an ellipsis, instead of *non v'è luogo a scuse*.

We express *several* by *parécchi* for the masculine, and by *parécchie* for the feminine: example, several masters of languages, *parécchi mástri di lingua*; several women, *parécchie donne*.

*For which*, or *wherefore*, is expressed in Italian by *per lo che*, or *per la qual cosa*, or *perciò*.

*Ne'*, with an apostrophe, signifies *in the* in the plural, when we are speaking of the masculine gender: example, in the gardens, *ne'* or *nei giardini*.

As there is no future tense, no second preterimperfect in the Italian language, that terminates in *ard* and *arei*, except *sard*, I shall be, and *saréi*, I should be; *starò*, I shall remain; *staréi*, I should remain; *farò*, I will do; *faréi*, I should do; *darò*, I shall or will give; *daréi*, I should or would give; *saprò*, I shall or will know; *sapréi*, I should know; hence we neither say nor write *amarò* and *amaréi*, &c., but *amerò* and *ameréi*.

The Italians usually place the particles *si*, *vi*, or the relative *ne*, and such like, after the persons of verbs marked with a grave accent; but then they drop that grave accent, and repeat the consonant of those particles; for instance, my brother will repent, *mio fratello pentirassi*; I will give you an inkstand, *daròvi un calamajo*.

The king has given an hundred thousand livres to the city of Paris, and he will give fifty to the town of Lyons.

*Il re ha dato cento mila lire alla città di Parigi, e daranne cinquanta a quella di Lióne.*

## CHAP. II.

## Of the APOSTROPHE.

THE Apostrophe is a mark made like a comma, inserted between two letters, to denote the retrenchment of a vowel ; as, *l' amóre, l' ánimo, l' onóre, l' uómo.*

The Italians still observe the rule of old authors, never to make use of the apostrophe but when it renders the pronounciation more delicate ; and not so frequently as those who have but a superficial knowledge of the language.

The apostrophe is generally placed after the articles, if they precede a word commencing with a vowel ; as, *l'ánime, dell'ánime ; l'ánima, dell'ánima ; l'onóre, dell'onóre, &c.*

See what we have said concerning the apostrophe, treating of the articles, p. 6, and 38.

We sometimes meet with *lo'mpéro*, for *l'impéro* ; *l'ensidie* for *l'insidie* ; but this ought rather to be avoided than imitated.

\* \* Sometimes there is an elision of the article *il*, by cutting off its first letter, which is quite the reverse of other elisions, by which we drop the vowel at the end of words ; and when the article *il* happens to follow a word terminating in a vowel, the *i* of the article *il* is cut off, and the preceding word continues entire, without any abbreviation ; as, *sopra'l'tétto*, for *sopra il tétto*.

*E'l più garbáto, e'l più cortése*, for *il*.

*Tutto'l móndo sa*, for *tutto il móndo sa*.

*Fra'l sì e'l nò*, for *fra il, &c.*

*Su'l mezzo dì*, for *sù il, &c.*

*Se'l capitáno cománda, è ragionéuole che'l soldáto obbedisca*, for *se il, and che il*.

N. B. Observe, in regard to this elision of the article *il*, that the best modern authors constantly make use of it ; and the reason they allege is, that the *i* has a harsher sound than any of the other vowels.

Sometimes we make an elision of the article *lo*, even

before words beginning with a consonant, and the two words coalesce into one; as,

<i>nol so,</i> <i>sel créde,</i> <i>vel prométto,</i>	}	for	{	<i>non lo so.</i> <i>se lo créde.</i> <i>ve lo prométto.</i>
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The apostrophe is also put after *mi, ti, ci, vi, di, si, ne*, when they precede a vowel or the letter *h*; as, *m'amáte, l'ascólto, l'inténdo, s'impórta, m'avéte, s'inténde, v'ingánna, l'ánima, d'António, n'arde, n'avrd, n'hái, n'hánno.*

Words abbreviated are written with an apostrophe; as, *de' signóri*, for *déi signóri*; *pie'* for *piéde*; *me'* for *méglio*, in poetry; *co'* for *cói* or *cólli*.

### CHAP. III.

*Of the Words that must be retrenched.*

THE last syllable of the subsequent five words, *uno, bello, grande, santo, quello, buono*, must be retrenched when they precede a word beginning with a consonant; example, *un giòrno, bel giardíno, san Piétro, quel páne, buón líbro*; and not *uno giòrno, bello giardíno, &c.*

Before masculine nouns, if the subsequent word commences with a vowel, or an *h*, you only cut off the final vowel, and put an apostrophe when there are two consonants; example, *un amico, bell' aspétto, gran ingégno, sant' António, quell' uómo, buón aspétto.*

Before the feminine nouns beginning with a consonant, *grande* is the only one of those words that we abridge, both in the singular and the plural; as, *una casa, bella cámara, gran famiglia, santa Maria, quella signóra, bella case, gran ricchézze, sánte chiése, quelle virtù.*

The masculine plurals of the six preceding words are, *úni, bélli, grándi* or *gran, santi, quélli, buóni.*

The feminine plurals are, *úne, bélle, grán* or *grandi, sánte, quélle, buóne*, without any other abbreviation than of *grán*; and even this sometimes makes *grándi* with nouns commencing with a vowel; as, *grándi ánime*, or *ánime grándi.*

You

You may also retrench the final vowel of the words that have one of these four letters, *l, m, n, r*, for their penultima; as,

*Il carnovál passáto, quál signóre*, instead of *il carnovále* and *quále*.

*Andiám presto*, for *andiámo prèsto*.

*Aman per l'onde i velóci delfini*, instead of *ámáno*.

*Fiór grato, cubr generóso*, instead of *fióre* and *cubre*.

N. B. When the retrenchment falls upon a word with two final consonants, you must put an apostrophe; as, *crederann' allora*, instead of *crederanno allora*; *vedemm' altri venir*, for *vedemmo altri venir*. But in the modern orthography they write indifferently, *vedemmo altri*, or *vedemm' altri*, and more generally *vedem altri*, with only one *m*, and without apostrophe.

The words that have *m* or *n* for the penultima, are not so frequently retrenched as those that have *l* or *r*. If we should be directed by the opinion of the best authors, the following chapter would be sufficient for our purpose.

## CHAP. IV.

### *Of the Words that must not be retrenched.*

THE vowel which terminates a sentence, or which precedes a comma, or any other stop, must never be retrenched; therefore we ought not to write v. s. *ha una bella-man, chi è quel signór? quell'uómo è gran*; but v. s. *ha una bella máno, chi è quel signóre? quell'uómo è gránde*; and so of the rest.

Neither must the words terminated in *a*, when they are before a consonant, be retrenched, except *óra, ancora, finora, allora, talora*; for we may write, or *sú signóri, ancor non viène*; but it would be wrong to write, *una picciol cása, una bel máno*, instead of *una bella máno, una picciola cása*.

Accented words must never be abbreviated: such, for example, as, *farò, dirò*.

In not retrenching in the plural, the words which have an *l* before the last letter, you are warranted by the

the authority of the best authors; therefore, you must write *amóbil persóne, fávole ben trováte, paróle scólite, nobíli cavaliéri*. The singular number is more apt to admit of this abbreviation.

To write correctly, you must never abridge *Apólla, affánno, tállo, dúro, ingénnó, péguo, oschéo, susténo, strána, vélló*; therefore you must not write *Apól, affán, pól, dúr, &c.*

\* \* The words beginning with an *s*, followed by a consonant, oblige the preceding word to terminate in a vowel; as, *bélla stúdio, gránde státo, quéllo spírito, éssere státo*; and not *bel stúdio, grán státo, quel spírita, ésser státo*.

\* \* Observe, that if the preceding word cannot terminate in a vowel, that which commences with an *s*, followed by a consonant, takes an *i* before it; as, *per iedéno, in iscúbla*, instead of *per sdéno, in scúbla*. See *Ferrante Longobardi, Lod. Dólce, and Bentióoglio*.

N. B. In the beginning of a period, or when the sense is interrupted by a colon, or semicolon, we may omit the insertion of the vowel *i*.

We never retrench the *e* of *se*, signifying *if*, except it be followed by another *e*; for instance, we do not say *s'ámo lo stúdio*, if I love study, but *se ámo lo stúdio*. On the contrary, we do not say, *se esercitasse l'árte*, if he exercised the art, but *s'esercitasse l'árte*, by reason that *esercitasse* begins with an *e*; example, I have seen my mother, and given her a gold snuff-box, *ho veduto mia madre, e le ho dato una scátola d'óro*; or, he loves Antony, *áma António*. If we were to cut off the *e* from *le*, in the former sentence, we should not know whether this *l* was in the accusative or dative, in the singular or plural; and if we were to retrench the final *a* from the word *áma*, we should not be able to tell whether it was the first or third person of the present indicative, or the subjunctive, or the third person of the preter-definite. You must therefore write, without any elision of the vowel, *ho veduto mia madre, e le ho dato, &c. áma António*, and the rest in the same manner.

You must not retrench the *e* in *che*, when the following word begins with an *i*, for it is the *i* that ought rather

rather to be retrenched : but when this *i* is the plural of the definite article, which does not admit of this elision, then you are to pronounce the *che* and *i* both together, as if it were only one word : example, God grant the times may be good, and the winds be not very high next winter ; then, if my brother Anthony is well, and my cousin Harry is in town, I will go to Paris : *Dió voglia che'l témpo sia buóno, e che i venti non sieno gagliardi 'l uérno próximo; allóra, se Antonio mio fratello starà béne, e s' Enrico mio cugino sarà in città, andrò a Parigi.*

We never retrench the *i* from *ci*, us, before the vowels *a* and *o* ; because it would render the pronunciation too harsh : hence we do not say, *il principe e' avéva promesso cento scudi*, the prince had promised us a hundred crowns, but *ci avéva* ; V. S. *e' onóra*, you do us honour, but *ci onóra*.

It would be extremely proper, if, before words beginning with the letter *z*, we were not to retrench the vowel, so as not to say, *buón zucchero*, good sugar ; *gran zazzera*, a large head of hair : but *buóna zuchera, grándi zazzera*.

In Dante, Petrarch, Ariosto, Guarini, Tasso, Marini, and all the poets, we find several tenses of the verbs abridged : See farther on this head, in the treatise of Poetic Licences, where I have arranged them in alphabetical order.

## SECOND TREATISE.

*Of the ITALIAN ACCENT.*

THE accent, which is the very soul of pronunciation, is the stronger or weaker elevation of the voice on particular syllables, and the manner of pronouncing them, shorter or longer.

I intend to speak here only of the accent which the Italians make use of in writing, and which we find in their printed books.

The Italians, indeed, are acquainted with two accents, but they make use of one only, namely, the grave, which is figured by an oblique stroke from the left to the right, after this manner ( ` ). It is put only in the last syllable of some words; as, *amò*, when it happens to be a verb, as, *parlerò*.

N. B. The other accent, called acute, is a contrary mark to that of the grave, as may be seen in the following words, *ámáno*, *amúvano*, &c. The Italians never note it down; so that if we sometimes meet with it in books that teach the principles of their language, as is now the case in this grammar, it is with a view of conveying thereby a just idea of the Italian accentuation.

## CHAP. I.

*Of the Grave Accent.*

THE Italian nouns in *tà*, which in English terminate in *ty*, and in Latin in *tas*, are marked with a grave accent; as, *purità*, *castità*, *santità*, *maestà*, *gravità*, &c. These words form the plural in *tà*, without any alteration.

But they do not place an accent on the *a* in *visita*, because it does not come from a Latin word in *tas*; neither are we to dwell upon the last syllable; and, moreover, it makes the plural *visite* and not *visita*.

The



The Italians also place a grave accent on nouns terminating in *u*; as, *virtù, servitù, &c.*

Monosyllables ending in *o* or *a*, according to some grammarians, are accented; as, *dò, dà; fò, fà; può, sà; stò, stà.* But I should prefer the opinion of those who do not accent them, because a monosyllable ever preserves the same quantity, whether it be accented or not; so that the accent, in that case, only serves to distinguish one word from another; as, *dà*, he gives, from the indefinite article *da*, from.

They likewise put the grave accent on the first and third person singular of the future tense; as, *canterò, goderò, darò, canterà, goderà, darà.*

\* \* Observe, that we may transpose the monosyllables which we happen to find before verbs accented on the last; and then we must double the first letter of the monosyllable, and drop the accent of the verb; as, I have them, *holle*, for *le ho*; I will do it, *faròllo*, for *lo farò*; he showed me, *mostrómmi*, for *mi mostrò*; he heard me, *sentímmi*, for *mi sentì*.

The manner of transposition, after the tenses of accented verbs, is very common in poetry.

The verbs are marked with a grave accent in the third person singular of the preter-definite, whenever the first person terminates in two vowels; as, *amài, amò credèi, credè; dormìi, dormì.*

If the first person of the preter-definite does not terminate in two vowels, there is no accent on the third.

For which reason we put no accent on the last syllable of *vínse, árse, prése, diède, féce, stétte*, which, in the first person, make *vínsi, ársi, prési, diédi, féci, stétti*.

N. B. The Italians also put a grave accent on *dì*, a day; and on *dì*, the imperative of the verb *dire*, to say; on *è*, it is; on *lì* and *là*, there; to show that these words are to be pronounced with great emphasis, and with a somewhat longer pause; as also to distinguish the above-said two *dì*'s from *di*, the genitive indefinite, which is sounded without a pause at all; they likewise mark a grave accent on *lì*, there, to distinguish it from *li*, the relative masculine plural; as, I promise three crowns, and I give them, *prométto tre scúdi, e li do*: and on *là*,

to distinguish it from *la*, the relative feminine singular ; as, the princess writes a letter, and causes it to be put in the post : *la principessa scrive una lettera, e la fa metter alla posta.*

The grave accent is also put on *quà* and *quà*, here ; on *costì* and *costà*, there ; *giù*, below, down ; *sù*, up ; *più*, more ; *così*, so, or thus ; *sì*, yes ; because those words are to be sounded somewhat stronger, and, in some measure, with a greater pause ; but, on the other monosyllables, they do not mark a grave accent, for it would be entirely superfluous, as they are always pronounced in the same manner.

We therefore do not accent *da* from the ablative indefinite : *a*, to ; *ma*, but ; *ne*, of it, of them, or us ; *re*, king ; *o*, or ; and others of the like nature ; because no confusion or obscurity can arise from thence, as you will perceive by the following example : particularly with respect to *da* and *a*, the two monosyllables which seem to be somewhat equivocal, but by no means are so.

*Nè*, when it means neither or not, is accented, to distinguish it from *ne*, a pronoun conjunctive.

Alexander gives his word as an honest man, and he has no difficulty to give it to Peter and Paul, or to any other person.

*Alessandro dà la sua parola da galantuomo, e non ha veruna difficoltà di darla a Pietro ed a Paolo, o a chi si sia.*

You see, therefore, very clearly, that in this example, the first *dà* is the verb, the second is the ablative definite ; and that the first *ha* is in like manner a verb, being particularly written with an *h*, and that the other *a*'s are datives indefinite.

## CHAP. II.

### *Of the Pronunciation of Nouns.*

WE have mentioned, in the preceding chapter, that the Italians sometimes make use of the grave accent, and particularly in the examples above given ; but as to what concerns the acute accent, we may venture to affirm, that it is used by no modern Italian, at least who

who understands his own language: because without insisting that it would be impossible for the printer, though ever so exact, to mark it wherever it might be wanting, it would occasion such a strange embarrassment and confusion in the letters, that it would be scarcely possible to read them. In order, therefore, to avoid the frequent repetition of the grave and acute accents, I have discovered a method which to me appears very easy and clear, and which will be of great use to such as are desirous of learning this language, and even to the Italians themselves. But before I enter upon an explanation of the *particular rules* arranged here in an alphabetical order, it will be necessary to give your attention to the *general rules* contained in the five following numbers.

## No. I.

All nouns must be pronounced either short or long; and their short or long sound depends entirely on their penultima syllables, that is, the last but one; for all the other syllables are to be pronounced steadily and uniformly, that is, without making use of any brevity, except these two nouns, *áugure*, an augur; *cláusola*, a clause; which have the antepenultima (that is, the last but two) short; and some others mentioned in the exception of the letter c.

In order to know in what manner you are to sound this penultima syllable, observe the penultima letter of the noun you want to pronounce, and look for that letter in the following arrangement, where you will see the rule with its exceptions; as, for example, if you want to know whether the noun *rammárico*, regret; ought to be pronounced short or long, you must look for the letter c, which is the penultima letter of the noun *rámmarico*, marked in the alphabetical order; you must also examine the exception; and if you do not find it there, then you are to conform to the rule which says, all nouns that have the letter c for their penultima, are pronounced short.

## No. II.

Nouns of two syllables have no rule at all, because they are subject to neither brevity nor length: except  
a very

a very small number, which will be found in their proper places of exception. I shall give you here, as a general rule, all such nouns as have two consonants before the final vowel, as *macilén-te*, *cangiamén-to*, make the penultima syllable long, of whatever number of syllables they consist; except a few, which you will find under the letters *r* and *t*.

### No. III.

Neither is there any need of a rule for nouns which have a grave accent marked on the last vowel; it is sufficient to know how to pronounce one of them properly; for example, *carità*; and you will be able to pronounce *calamità*, *verità*, *virtù*, *bontà*, and all others of the same kind, because you are to sound them all with the same degree of quickness.

### No. IV.

All feminine nouns follow the rule of the masculines, from which they are derived. All the plurals follow the rule of their singulars, and compound nouns those of their simples.

### No. V.

There are some nouns which the Italians pronounce as they please, that is, either long or short; and of these I have mentioned some in the exceptions to the rules. With regard to poetic nouns, we must be directed by the measure of the verse; for poets have a licence to abbreviate and lengthen a great many words. You pronounce according to the custom of the country, when they happen to be barbarous and foreign names, and all of Hebrew and Greek derivations. Likewise the proper names of persons, families, towns, provinces, &c. Remember the proverb, *In paese ove v'è, usa ciò che trovi*.

Let us now proceed to the particular rules.

### A.

Nouns having the letter *a* for the penultima, are very few among the Tuscans, and you must pronounce them long; as, *Archeláo*, *Nicoláo*, *Stanisláo*.

### B. Nouns

## B.

Nouns that have the letter *b* for their penultima, are also very few, and must be pronounced short; as, *A'rabo*, *Bárnaba*, *Célibe*, *I'ncubo*, *súccubo*; but pronounce *Caróbba*, a Carob bean, long.

## C.

All nouns whose penultima is the letter *c*, are short; as, *Rammárico*.

## Except

<i>Alice</i> ,	<i>Feróce</i> ,	<i>Pampalúca</i> , a kind
<i>Amíco</i> ,	<i>Festúca</i> ,	of sea-fish.
<i>Antíco</i> ,	<i>Filúca</i> , or <i>Felúcca</i> ,	<i>Paníco</i> , panic, a
<i>Appendíce</i> ,	<i>Imbriáco</i> ,	sort of grain.
<i>Apríco</i> ,	<i>Intríco</i> ,	<i>Pappafíco</i>
<i>Arcidúca</i> ,	<i>Lattúca</i> ,	<i>Pendíce</i> ,
<i>Atróce</i> ,	<i>Lettíca</i> ,	<i>Perníce</i> ,
<i>Beatríce</i> ,	<i>Lombríco</i> ,	<i>Pudíco</i> ,
<i>Beccafíco</i> ,	<i>Loríca</i> ,	<i>Rubríca</i> , a rubric
<i>Bereníce</i> ,	<i>Ludovíco</i> ,	of a missal or
<i>Bibliotéca</i> ,	<i>Lumáca</i> ,	other book.
<i>Cadúco</i> ,	<i>Mammalúcco</i> ,	<i>Sambúco</i> ,
<i>Capifuóco</i> ,	<i>Mantéca</i> ,	<i>Sommáco</i> ,
<i>Cervíce</i> ,	<i>Matríce</i> ,	<i>Tameríce</i> ,
<i>Ciriáco</i> ,	<i>Mendíco</i> ,	<i>Tarlíce</i> ,
<i>Cloáca</i> ,	<i>Molíca</i> ,	<i>Tartarúca</i> ,
<i>Corníce</i> ,	<i>Moríce</i> ,	<i>Teriáca</i> or <i>triáca</i> ,
<i>Coturníce</i> ,	<i>Naríce</i> ,	<i>Velóce</i> ,
<i>Dappóco</i> ,	<i>Nemíco</i> ,	<i>Verníce</i> ,
<i>Enríco</i> ,	<i>Opáco</i> ,	<i>Verrúca</i> ,
<i>Fanfálúco</i> ,	<i>Oríco</i> , gum	<i>Vescíca</i> ,
<i>Fatíca</i> ,	Arabic.	<i>Ubbriáco</i> ,
<i>Federíco</i> ,	<i>Ortíca</i> ,	<i>Ulderíco</i> ,
<i>Felíce</i> ,	<i>Paglúca</i> ,	<i>Umbilíco</i> , or <i>bel-</i>
<i>Feníce</i> ,		<i>lío</i> .

And all nouns terminated in *ace*; as, *audáce*, *fornáce*, *spináce*. Likewise such as express female qualities, and end in *ice*; as, *meretríce*, *posseditríce*, *vendicatríce*, &c.

## D. Nouns

## D.

Nouns which have the letter *d* for their penultima are short.

## Except,

<i>Alcíde,</i>	<i>Dioméde,</i>	<i>Omicída,</i>
<i>Arrédo,</i>	<i>Disfída,</i>	<i>Palúde,</i>
<i>Belgrádo,</i>	<i>Eréde,</i>	<i>Parentádo,</i>
<i>Canicída,</i>	<i>Eróde,</i>	<i>Parenticída,</i>
<i>Cangédo,</i>	<i>Fratricída,</i>	<i>Parricída,</i>
<i>Contádo,</i>	<i>Ganiméde,</i>	<i>Rugíada,</i>
<i>Contráda,</i>	<i>Goffrédo,</i>	<i>Squassacóda,</i>
<i>Corrádo,</i>	<i>Ignúda,</i>	<i>Tancrédi,</i>
<i>Corrédo, equipage.</i>	<i>Lampréda,</i>	<i>Tolédo,</i>
<i>Cupído, Cupid.</i>	<i>Mercéde,</i>	<i>Treppiéde,</i>
<i>Custóda,</i>	<i>Nicoméde,</i>	<i>Zenádo.</i>

Nouns ending in the syllable *de*, and formed from other nouns which have a grave accent on their final vowel, are also pronounced long; as, *cittúde*, *povertúde*, *virtúde*, formed of *città*, *povertà*, *virtù*. N. B. This manner of writing is used only by poets, and very rarely occurs in prose.

## E.

All nouns that have the letter *e* for their penultima, are long.

## Except

*Acúleo*, *Bórea*, *Cesúrea* (title of majesty; but when it signifies a city, it is pronounced long) *Cerúleo*, *Coetáneo*, *Collatáneo*, *Empíreo*, *Etéreo*, *Línea*, *Mediterráneo*, *purpúreo*, *Tartárea*, *temporáneo*. Some pronounce the two names *Testéo* and *Timotéo*, long; and they seem to be in the right. All nouns adjective derived from substantives are also short; as, *férreo* from *férro*, iron; *marmóreo*, from *mármo*, marble; *venéreo*, from *Venére*, Venus. In all nouns of this termination, where the letter *u* alone forms their antepenultima syllable, this letter is pronounced short, as well as the syllable that follows; as, *áureo*, *náusea*, &c.

## F. You

## F.

You are to pronounce all nouns short, whose penultima is the letter *f*; except the three following, *Martúfo*, *Paráfò*, *Tartúfo*, which are long.

## G.

You must pronounce all nouns short, that have the letter *g* for their penultima,

## Except

*Areopágo*, *Bottéga*, *Castíga*, *Colléga* (*Congréga*, though long, is sometimes pronounced short), *Dianígi*, *Gonzága*, *Impiégo*, *Intrígo*, *Lattúga*, *Lettíga*, *Luígi*, *Lupágo*, *Orígo*, *Parígi*, *Pedagógo*, *Preságo* (several pronounce *próroga* short), *Ripiégo*, *sanguisúga*, *selvúga*, *sinagóga*, *sossiégo*, or *sussiégo*, *tartarúga*.

## I.

In some nouns where the letter *i* happens to be the penultima, it forms one syllable with the following letter, as, they are pronounced jointly.

In others, it is formed separately, forming a distinct syllable by itself.

The letter *i* therefore forms but one syllable with the subsequent vowel, in all nouns not contained in the following catalogue. It forms two syllables in the following nouns, and you are to pronounce them long; viz.

<i>Agonía</i> ,	<i>Antología</i> ,	<i>Astronomía</i> ,
<i>Albagía</i> ,	<i>Antinomia</i> ,	<i>Badía</i> ,
<i>Amnistía</i> ,	<i>Antipatía</i> ,	<i>Bakía</i> , power, or
<i>Anagogía</i> ,	<i>Apología</i> ,	authority.
<i>Analogía</i> ,	<i>Apoplessía</i> ,	<i>Balio</i> ,*
<i>Ananía</i> ,	<i>Apostasía</i> ,	<i>Baronía</i> ,
<i>Anarchía</i> ,	<i>Aristocrasía</i> ,	<i>Bastía</i> ,
<i>Anatomía</i> ,	<i>Armonía</i> ,	<i>Befanía</i> , or <i>epifanía</i> .
<i>Anfanía</i> ,	<i>Arpía</i> ,	
<i>Anfibología</i> ,	<i>Astrología</i> ,	<i>Bigamía</i> ,

\* This name is given in some parts of Tuscany to the person who, at Rome, is called *Cursore*, a serjeant or bailiff.

<i>Brio,</i>	<i>Golia,</i>	<i>Paralisiá,</i>
<i>Bugia,</i>	<i>Idrofobia,</i>	<i>Pavia,</i>
<i>Calpestio,</i>	<i>Idrografia,</i>	<i>Pazzia,</i>
<i>Carestia,</i>	<i>Idromanzia,</i>	<i>Pestio,</i>
<i>Castellania,</i>	<i>Idropisia,</i>	<i>Peripezia,</i>
<i>Codardia,</i>	<i>Infingardia,</i>	<i>Picardia,</i>
<i>Chiromanzia,</i>	<i>Ipocrisia,</i>	<i>Pio</i> (but <i>empio</i> is pronounced short.)
<i>Chironia,</i>	<i>Ironia,</i>	<i>Piromanzia</i>
<i>Chirurgia,</i>	<i>Lebbrosia,</i>	<i>Poesia,</i>
<i>Compagnia,</i>	<i>Leggio,</i>	<i>Polizia,</i>
<i>Cortesia,</i>	<i>Liscia,</i> or <i>Lescia,</i>	<i>Prigionia,</i>
<i>Cronologia,</i>	lye to wash with.	<i>Prosodia,</i>
<i>Dio</i> or <i>Iddio,</i>	<i>Litanie,</i>	<i>Puttania,</i>
<i>Democrazia,</i>	<i>Litargia,</i> or <i>letargia,</i>	<i>Qualisia,</i>
<i>Diafania,</i>	<i>Liturgia,</i>	<i>Restio,</i>
<i>Desio,</i>	<i>Lombardia,</i>	<i>Ricadia,</i>
<i>Economia,</i>	<i>Lucia,</i>	<i>Rio,</i>
<i>Elegia,</i>	<i>Magia,</i>	<i>Ritrosia,</i>
<i>Elia,</i>	<i>Malacchia,</i>	<i>Romania,</i>
<i>Energia,</i>	<i>Malattia,</i>	<i>Rosalia,</i>
<i>Eresia,</i>	<i>Malia,</i>	<i>Saettia,</i>
<i>Etimologia,</i>	<i>Malvasia,</i> or <i>Malvagia,</i>	<i>Sagrestia,</i> or <i>sagristia,</i>
<i>Eucaristia,</i>	Malmsbury wine.	<i>Schiranzia,</i> or <i>scheranzia,</i>
<i>Fantasia,</i>	<i>Malinconia,</i> or	<i>Schiavonia,</i>
<i>Fellonia,</i>	<i>Maninconia,</i>	<i>Scoppiettio,</i>
<i>Filologia,</i>	<i>Mattia,</i>	<i>Simonia,</i>
<i>Filosofia,</i>	<i>Melanconia,</i>	<i>Simpatia,</i>
<i>Fisionomia,</i> or <i>fi-sionomia,</i>	<i>Melodia,</i>	<i>Sinfonia,</i>
<i>Fio,</i>	<i>Mercanzia,</i>	<i>Sodomia,</i>
<i>Follia,</i>	<i>Messia,</i>	<i>Sofia,</i>
<i>Frenesia,</i>	<i>Mio,</i>	<i>Spia,</i>
<i>Gagliardia,</i>	<i>Monarchia,</i>	<i>Stallio,</i>
<i>Gelosia,</i>	<i>Mormorio,</i>	<i>Stantio,</i>
<i>Genealogia,</i>	<i>Natio,</i>	<i>Tentinpio,</i>
<i>Gengia,</i>	<i>Negromanzia,</i>	<i>Teologia,</i>
<i>Genia,</i>	<i>Normandia,</i>	<i>Tipografia,</i>
<i>Geografia,</i>	<i>Notomia,</i>	<i>Tirannia,</i>
<i>Geomanzia,</i>	<i>Oblio,</i>	<i>Tobia,</i>
<i>Geometria,</i>	<i>Omilia,</i> or <i>umilia,</i>	
<i>Gerarchia,</i>	<i>Ortografia,</i>	
<i>Geremia,</i>		<i>Traversia,</i>



<i>Traversia,</i>	<i>Via,</i>	<i>Zacchia,</i>
<i>Turchia,</i>	<i>Villania,</i>	<i>Zio.</i>
<i>Vallonia,</i>		

We likewise give a long pronunciation to all those nouns which terminate in *ria*; as, *allegria*, *idolatria*, *osteria*.

Except feminine nouns derived from short masculines, only by changing the last vowel into *a*; as, *vit-torio*, *vittoria*; *fulminatorio*, *fulminatoria*; because these are reducible to the rule of No. IV.

The following are also pronounced short.

<i>Adria,</i>	<i>Feria,</i>	<i>Mandria,</i>
<i>Anguria,</i>	<i>Fimbria,</i>	<i>Matéria,</i>
<i>Aria,</i>	<i>Furia</i>	<i>Memoria,</i>
<i>Arteria,</i>	<i>Glória,</i>	<i>Miseria,</i>
<i>Baldoria,</i>	<i>Idria,</i>	<i>Mitria,</i>
<i>Boria,</i>	<i>Industria,</i>	<i>Penuria,</i>
<i>Calabria,</i>	<i>Ingiuria,</i>	<i>Piria,</i>
<i>Curia,</i>	<i>Istria,</i>	<i>Stiria,</i>
<i>Doria,</i>	<i>Lussuria,</i>	<i>Storia.</i>

*Frádicio*, *múdicio*, *súdicio*, which several Tuscans use instead of *frácido*, *múcido*, and *súcido*, are nouns out of all rules; because, besides the conjunction of the two last vowels, they have the syllable *di* short.

In fine, all nouns that have for their penultima the letter *i*, forming one syllable with the final, as *deside-rio*, *propizio*, make the penultima long.

### L.

Nouns that have the letter *l* for their penultima, are short,

### Except

<i>Acquaméle,</i>	<i>Candéla,</i>	<i>Crudéle,</i>
<i>Aracéli,</i>	<i>Capraróla,</i>	<i>Fedéle,</i>
<i>Asílo,</i>	<i>Carmélo,</i>	<i>Idroméle,</i>
<i>Batticúlo,</i>	<i>Caróla,</i>	<i>Loquéla,</i>
<i>Bestióla,</i>	<i>Cautéla,</i>	<i>Mezzúle,</i>
<i>Camméllo,</i>	<i>Corruttéla,</i>	<i>Michéle,</i>
		<i>Ossiméle,</i>

<i>Ossiméle,</i>	<i>Raffaéle,</i>	<i>Strozzúle,</i>
<i>Paraléllo,</i>	<i>Segála,</i> (some	<i>Tordéla,</i>
<i>Parentéla,</i>	pronounce it	<i>Vangélo,</i>
<i>Paróla,</i>	short).	<i>Varóla,</i> or <i>veróla,</i>
<i>Pirólo,</i>	<i>Sequéla,</i>	<i>Vióla,</i>
<i>Pistóla,</i> a pistol.	<i>Soggólo,</i>	<i>Uriéle.</i>
<i>Queréla,</i>	<i>Sosaméle,</i>	

And all nouns terminating in *ale* ; as, *canále*, *funerále*, *guanciále*, without reckoning *Anníbale*, *Asdrúbale*, and *fónsale*.

You are likewise to pronounce all nouns long that, before the final syllable, have the letter *o* preceded by a vowel, here called accidental, which in verse is seldom used, but frequently in prose, though it is scarcely ever sounded ; as, *figliuólo*, *Romagnuólo*, *vignajuólo*. In like manner, nouns terminating in *ile* ; as, *Apríle*, *gentíle*, *vedovíle* : but of the latter there are fourteen short, viz.

<i>Acquátile,</i>	<i>Fértile,</i>	<i>Stérile,</i>
<i>A'gile,</i>	<i>Frágile,</i>	<i>Volátile,</i>
<i>Dócile,</i>	<i>Fútile,</i>	<i>U'mile,</i>
<i>Diffícile,</i>	<i>Grácile,</i>	<i>U'tile.</i>
<i>Fácile,</i>	<i>Portátile,</i>	

All adjectives in *bíle*, which express possibility or impossibility of doing any thing, are also short ; as, *correggíbile*, *invincíbile*, *scióbile*, &c.

N. B. *Atrabíle* is pronounced long ; but all the other nouns in *ile*, as *amábile*, *nóbile*, *stábile*, &c. follow the rule of the letter *L*.

### M.

Pronounce all nouns short, which have the letter *m* for their penultima,

Except

<i>Abrámo,</i>	<i>Guaíme,</i>	<i>Probléma,</i>
<i>Adámo,</i>	<i>Idióma,</i>	<i>Richiámo,</i>
<i>Cinamómo,</i>	<i>Lattíme,</i>	<i>Sopran nóme,</i>
<i>Cognóme,</i>	<i>Madáma,</i>	<i>Stratagéma,</i>
<i>Concíme,</i>	<i>Opímo,</i>	<i>Sublíme,</i>
<i>Diadéma,</i>	<i>Poéma,</i>	<i>Suprémo,</i>
<i>Estrémo,</i>		

Except also, all nouns terminated in *ame* and *ume* ; as, *bestiúme*, *legnúme*, *costúme*, *legúme*.

N. Pronounce

## N.

Pronounce all nouns long, whose penultima is the letter *n*,

## Except

<i>Abrótano,</i>	<i>Garófano,</i>	ging up of the
<i>Abrústino,</i> or <i>ar-</i>	<i>Gémino,</i>	vineyard.
<i>bústino,</i>	<i>Gérmine,</i>	<i>Plátano,</i>
<i>A'cino,</i>	<i>Gióvane,</i> or <i>gió-</i>	<i>Plátina,</i>
<i>Amázzone,</i>	<i>vine,</i>	<i>Polésine,</i>
<i>Antífona,</i>	<i>Gbména,</i>	<i>Polígono,</i>
<i>Argine,</i>	<i>Intégina,</i>	<i>Pristino,</i>
<i>A'sino,</i>	<i>Lasedémone,</i>	<i>Pródano,</i>
<i>Cánone,</i>	<i>Lámpana,</i>	<i>Ráfano,</i>
<i>Cármine,</i>	<i>Lésina,</i>	<i>Rágano,</i>
<i>Cárpine,</i>	<i>Líbano,</i>	<i>Rimini,</i>
<i>Cófano,</i>	<i>Limósina,</i> or <i>ele-</i>	<i>Ródano,</i>
<i>Cristófano,</i>	<i>mósina,</i>	<i>Sátana,</i>
<i>Dáino,</i>	<i>Máccina,</i>	<i>Stággina,</i>
<i>Diácono,</i>	<i>Mácina,</i>	<i>Stágina,</i>
<i>Diáfano,</i>	<i>Mángano,</i>	<i>Stéfano,</i>
<i>Diógene,</i>	<i>Módéna,</i>	<i>Straggina,</i>
<i>Ebano,</i>	<i>Océano,</i>	<i>Términi,</i>
<i>Egline,</i>	<i>O'rfano,</i>	<i>Timpano,</i>
<i>Elcino,</i>	<i>O'rgano,</i>	<i>Tráina,</i>
<i>Esámine,</i>	<i>Orígano,</i>	<i>Trápano,</i>
<i>Fémmina,</i>	<i>Página,</i>	<i>Túrbine,</i>
<i>Ferráina,</i>	<i>Pámpana,</i>	<i>Vimine,</i>
<i>Fibrina,</i>	<i>Pátina,</i>	<i>Uómini,</i>
<i>Fiócine,</i>	<i>Péttine,</i>	<i>Záino,</i>
<i>Fúlmine,</i>	<i>Pástino,</i> a dig-	<i>Zingáno.</i>
<i>Gránfano,</i>		

You are likewise to pronounce all nouns short that terminate in *gine*; as, *balordággine*, *orígine*, *piantégine*; and all those which end in *dine* in the singular; as, *amaritúdine*, *rendine*.

## O.

There are not more than four nouns, having the letter *o* for their penultima, in regard to which there could

could be any doubt of their pronunciation : these are *A'loe*, *Síloe*, *Nóe*, *Eróe* : the three first are pronounced with some rapidity, as if they had a grave accent on the letter *e*, which indeed is used by some : but the fourth is long.

### P.

You are to pronounce all nouns short, that have the letter *p* for their penultima,

#### Except

*Antipápa*, *archetipo*, *Cantalúpo*, *Ciclópo*, *dirúpo*, *Európa*, *Esópo*, *Isópo*, *Orosópo* : the following three are better short than long, *Píropo*, *Pélipo*, *Priápo*.

### R.

Pronounce all nouns long whose penultima is the letter *r*,

#### Except

<i>A'lbero</i> , or <i>árbole</i> ,	<i>Chiávare</i> , the	<i>Metéora</i> ,
<i>A'nitra</i> , or <i>ánatra</i> ,	name of a	<i>Néttare</i> ,
<i>A'ncora</i> , anchor.	country.	<i>Néutro</i> ,
<i>A'nfora</i> ,	<i>Cláustro</i> ,	<i>Nicéforo</i> ,
<i>A'rbitro</i> ,	<i>Cóllera</i> ,	<i>O'ngaro</i> ,
<i>A'saro</i> ,	<i>E'piro</i> ,	<i>Páparo</i> ,
<i>A'gure</i> ,	<i>Esámetro</i> ,	<i>Pécora</i> ,
<i>A'ustro</i> ,	<i>Féretro</i> ,	<i>Pentámetro</i> ,
<i>Báratro</i> ,	<i>Fánfaro</i> ,	<i>Pésaro</i> ,
<i>Bárbare</i> ,	<i>Fólgore</i> ,	<i>Píffero</i> ,
<i>Bávaro</i> ,	<i>Gámbaro</i> ,	<i>Pitágora</i> ,
<i>Bíschero</i> ,	<i>Gásparo</i> ,	<i>Pórforo</i> ,
<i>Búlgaro</i> ,	<i>Geómetro</i> , and	<i>Pórpora</i> ,
<i>Cánchero</i> ,	<i>géometra</i> ,	<i>Rémora</i> ,
<i>Cánfora</i> ,	<i>I'caro</i> ,	<i>Sátiro</i> ,
<i>Cántaro</i> ,	<i>Intérprete</i> ,	<i>Schéletro</i> ,
<i>Cápparo</i> ,	<i>Lázzaro</i> ,	<i>Spálatro</i> ,
<i>Cátedra</i> ,	<i>Lógoro</i> ,	<i>Súgaro</i> ,
<i>Célebre</i> ,	<i>Mártire</i> ,	<i>Súperi</i> ,
<i>Cérebro</i> ,	<i>Mártora</i> ,	<i>Tártaro</i> ,
<i>Césare</i> ,	<i>Máschera</i> ,	<i>Ténebre</i> ,
		<i>Tórtora</i> ,

<i>Tórtora,</i>	<i>Záccara,</i>	<i>Zíngaro,</i>
<i>U'ngaro,</i>	<i>Zázzara,</i>	<i>Zúcchero.</i>

You are likewise to pronounce all nouns short, that terminate in *era*, *ere*, and *ero*, and have not the letter *i* before the antepenultima *e*; as, *léttere*, *Cérere*, *número*; but we must except *austéro*, *chiméra*, *emisféro*, *galéra*, *ingegnéro* or *ingegnère*, *lusinghiéro*, *menzognéro*, *messére*, *Oméro*, *panτέρα*, *primavéra*, *sevéro*, *sincéro*, *statéra*, which conform to the rule: as do likewise almost all verbal nouns: as, *il piacére*, *il parére*, and some other, which are derived from the infinitives contained in the exception to the rule of the second number in the next chapter. And the abbreviated nouns preserve the same sound as they had before their abbreviation; for instance, we pronounce *altéro* long, because it is abridged from *altiéro*, *intéro* from *intiéro*, *magistéro* from *magistiéro*, *monastéro* from *monastiéro*, &c.

The word *chiacchiera* is pronounced short, though it has the *i* before the *e*.

## S.

All nouns are pronounced long which have the letter *s* for their penultima,

## Except

<i>Análisi,</i>	<i>E'feso,</i>	<i>Paráfrasi,</i>
<i>Aniso,</i>	<i>E'nfasi,</i>	<i>Plaúso,</i>
<i>Bríndisi,</i>	<i>E'stasi,</i>	<i>Sindéresi,</i>
<i>Cítiso,</i>	<i>Génesi,</i>	<i>Síntesi,</i>
<i>Diágnosi,</i>	<i>Metamórfosi,</i>	<i>Túnisi.</i>
<i>Diócesi,</i>		

## T.

Pronounce those nouns long, having the letter *t* for their penultima,

## Except

<i>A'bito,</i>	name, and a pre-	<i>A'ndito,</i>
<i>Accólito,</i>	cious stone.	<i>Anélito,</i>
<i>A'dito,</i>	<i>A'lito,</i>	<i>Antídoto,</i>
<i>A'gata,</i> a christian	<i>A'mbito,</i>	<i>Antístite,</i>
		<i>Apóstata,</i>

<i>Apóstata,</i>	<i>Fortuito,</i>	<i>Próposito,</i>
<i>Ariete,</i>	<i>Frémito,</i>	<i>Púlpito,</i>
<i>Atónito,</i>	<i>Gálata,</i>	<i>Ricápito,</i>
<i>Autómata,</i>	<i>Gémito,*</i>	<i>Recondito,</i>
<i>Cógnito,</i>	<i>Génito,</i>	<i>Réndita,</i>
<i>Cómito,</i>	<i>Gómito,</i>	<i>Sábato,</i>
<i>Cómpito,</i> the work	<i>Implicito,</i>	<i>Séquito,</i>
of a day, or a	<i>Inclito,</i>	<i>Sóccita,</i>
task.	<i>Intérprete,</i>	<i>Sócrates,</i>
<i>Cómputo,</i>	<i>Intúito,</i>	<i>Sólito,</i>
<i>Crédito,</i>	<i>Ipócrates,</i>	<i>Sollécito,</i>
<i>Cábito,</i>	<i>Ipócrito,</i>	<i>Spirito,</i>
<i>Débito,</i>	<i>Ippólito,</i>	<i>Stímmate,</i> or <i>Sti-</i>
<i>Decrépito,</i>	<i>Lécito,</i>	<i>mate,</i> marks of
<i>Dédito,</i>	<i>Líbito,</i>	wounds.
<i>Depósito,</i>	<i>Liévito,</i>	<i>Stípito,</i>
<i>Dísputa,</i>	<i>Límite,</i>	<i>Strépito,</i>
<i>Dómito,</i>	<i>Mérito,</i>	<i>Súbito,</i>
<i>Empito,</i> for <i>I'm-</i>	<i>Náscita,</i>	<i>Súddito,</i>
<i>peto,</i>	<i>Olocáusto,</i>	<i>Tácito,</i>
<i>Epíteto,</i>	<i>O'spite,</i>	<i>Tránsito,</i>
<i>Esáusto,</i>	<i>Pálmite,</i>	<i>Trémito,</i>
<i>Esército,</i>	<i>Pérdita,</i>	<i>Végeto,</i>
<i>E'sito,</i>	<i>Plácito,</i>	<i>Véndita,</i>
<i>Espícito,</i>	<i>Prémito,</i>	<i>Véneto,</i>
<i>Fégato,</i>	<i>Préstito,</i>	<i>Visita,</i>
<i>Fómite,</i>	<i>Pretérito,</i>	<i>Vómito.</i>

U.

Pronounce all nouns short that have the vowel *u* for their penultima: example, *árduo*, *perpétuo*, *resíduo*, *assíduo*, &c.

Except

*Altrúi*, *búe dúe*, and its compounds, as, *ambidúe*, *ventidúe*, &c. *colúi*, *costúi*, *cúu*, *lúi*, *súi*, *túi*.

\* When it is a noun adjective, it is pronounced almost always short; but when a supine, it is long.

## V.

You are to pronounce these nouns short that have *v* for their penultima; examples, *cónsavo*, *Génova*, *trátavo*, *vésouo* :

## Except

*Bisávo*, *diciannóve*, and the other numbers of the same termination; *Ginévrá*, *incáva*, *soáva*, *ottávo*, and all the nouns terminating in *ivo* and *íva*; as, *sostantivo*, *motívo*, *gengíva*, *invettíva*.

## Z.

Pronounce all nouns long which have the letter *z* for their penultima, except the noun *pólizza*.

## CHAP. III.

*Of the Pronunciation of Verbs and Adverbs.*

## No. I.

DISSYLLABLES, whether verbs or adverbs, observe no rule, because they are pronounced indifferently. See the preceding chapter, No. II, and with regard to words of two or more syllables, that have a grave accent on the last vowel, I refer to what has been said in the same chapter No. III, p. 180.

## No. II.

The infinitive of the verbs is terminated in *are*, *ere*, and *ire*. Those which terminate in *are* and *ire* are pronounced long, without any exception; and such as end in *ere* short, the following excepted: *avére*, *cadére*, *dissuadére*, *dolére*, *dovére*, *giacére*, *godére*, *parére*, *persuadére*, *piacére*, *potére*, *rimanére*, *sapére*, *sedére*, *solére*, *tacére*, *temére*, *tenére*, *valére*, *vedére*, *volére*, and all their compounds; as, *aecadére*, *ottenére*, *provvedére*, &c. it being a general maxim, that the derivatives follow the rule of their primitives.

## No. III.

## No. III.

All third persons plural are pronounced short, except in the future tense, because of the two consonants which precede the final vowel; in like manner, the first person plural of all the preterimperfect subjunctive, which in the first person singular terminate in *ssi*, must be pronounced short; as *amássi*, *amássimo*, *leggéssi*, *leggéssimo*, &c.

## No. IV.

All other persons, of whatever tense or number, are made long, except those of some verbs of the first conjugation, which, in the first person of the indicative, have the penultima short, and preserve this shortness in the other persons, not only of the indicative, but of the imperative and subjunctive moods; for instance, *ricápito*, the first person indicative of the verb *ricapítare*, has the syllable *pi* short: and the same quantity is preserved in *ricápiti* and *ricápita*. Farther, this, and other like verbs, receive, by way of augmentation, in the third persons plural of the said moods, another syllable, which is sounded as short as the penultima: for instance, *ricápito*, *ricápitano*, *ricápitino*; *dissímulo*, *dissímulano*, *dissímulino*; and since there are several who mispronounce these third persons plural, I have thought fit to give a particular description of them in the two following numbers.

## No. V.

In the first place, all verbs, whose infinitive terminates in *care*, without any other consonant before *c*, as *autenticáre*, *glorificáre*, *masticáre*, make the first person of the present indicative short, and of course the other persons just now mentioned in the exception to the preceding number, except, *affiocáre*, *arroccáre*, and such as you will find excepted in the following numbers.

2. All verbs, whose infinitive terminates in *oláre* as, *immoláre*, *stimoláre*, *brancoláre*.

3. All verbs formed of nouns which have the penultima



tima syllable short; for example, *regoláre*, formed of *régola*; *generáre*, of *género*; *sollecitáre*, of *sollécito*. To the three foregoing numbers you must add the following verbs, which are contained therein, viz.

<i>Affocáre,</i>	<i>Incorporáre,</i>	<i>Rammemoráre,</i>
<i>Agitáre,</i>	<i>Insolferáre,</i>	<i>Recitáre,</i>
<i>Alteráre,</i>	<i>Interrogáre,</i>	<i>Refrigeráre,</i>
<i>Anfanáre,</i>	<i>Investigáre,</i>	<i>Ricuperáre,</i>
<i>Annichiláre,</i>	<i>Irritáre,</i>	<i>Roboráre,</i>
<i>Assideráre,</i>	<i>Istigáre,</i>	<i>Rumináre, or</i>
<i>Bucheráre,</i>	<i>Iteráre,</i>	<i>Rumigáre,</i>
<i>Calcitráre,</i>	<i>Litigáre,</i>	<i>Scalpitáre,</i>
<i>Capitáre,</i>	<i>Lumináre,</i>	<i>Schiccheráre,</i>
<i>Commemoráre,</i>	<i>Meditáre,</i>	<i>Seguitáre,</i>
<i>Compráre,</i>	<i>Moderáre,</i>	<i>Semináre,</i>
<i>Confederáre,</i>	<i>Mormoráre,</i>	<i>Sgombráre,</i>
<i>Consideráre,</i>	<i>Muneráre,</i>	<i>Simuláre,</i>
<i>Contamináre,</i>	<i>Navigáre,</i>	<i>Smemoráre,</i>
<i>Decifráre,</i>	<i>Necessitáre,</i>	<i>Spettoráre,</i>
<i>Desináre,</i>	<i>Nomináre,</i>	<i>Superáre,</i>
<i>Dissipáre,</i>	<i>Noveráre,</i>	<i>Suppeditáre,</i>
<i>Domináre,</i>	<i>Occupáre,</i>	<i>Suscitáre,</i>
<i>Dubitáre,</i>	<i>Palpitáre,</i>	<i>Tolleráre,</i>
<i>Eccettuáre,</i>	<i>Penetráre,</i>	<i>Tumultuáre,</i>
<i>Felicitáre,</i>	<i>Precipitáre,</i>	<i>Ventiláre,</i>
<i>Gratuláre,</i>	<i>Procrastináre,</i>	<i>Vigiláre,</i>
<i>Imitáre,</i>	<i>Pulluláre,</i>	<i>Vituperáre.</i>

To the above we may also add the verb *offrìre*, belonging to the conjugation of verbs in *isco*. There are some who pronounce the foregoing third person indifferently, short or long, in the verbs *miglioráre*, *pèggioráre*, and *riputáre*; but they are pronounced short in the verbs *concitáre*, *eccitáre*, *incitáre*.

#### No. VI.

From the whole we may conclude, that infinitives of two or three syllables, as, *fáre*, *cecáre*, with their compounds, as, *disfáre*, *acceccáre*, do not shorten the first person indicative, nor the other persons, nor even

# THIRD TREATISE.

## OF THE ITALIAN SYNTAX.

### CHAP. I.

#### *Of the Division of Syntax.*

SYNTAX is a Greek word, by the Latins called *constructio*; and signifies the right placing and connecting of words in a sentence. It is divided into three parts; the first of order or arrangement, the second of concordance, the third of government. The syntax of order or arrangement, is, the right disposition of words in a sentence. The syntax of concordance is, when the parts of speech agree with one another, as the substantive with the adjective, or the nominative with the verb. The syntax of government is, when one part of speech governs another; or, as some grammarians express it, when one part of speech is dependent on another.

The rules of syntax are much the same in Italian as in English; but, for the sake of those who have not a grammatical knowledge of their own language, I shall lay down some general rules respecting Italian construction.

#### I. *Of the Order of Words.\**

1. The nominative is that to which we attribute the action of the verb, and is always arranged in the first place; it is generally a noun, a pronoun, or an infinitive put for a noun; as, *Tommáso scrìve*, Thomas writes; *io párlò*, I speak; *il dormíre giòva*, sleeping does one good.

\* See BOTTARELLI'S EXERCISES, on the Order of Words, p. 12.

2. When the action of the verb is attributed to many persons or things, these all belong to the nominative, and are ranged in the first place together with their conjunction; as, *Piétro e Páolo léggono*, Peter and Paul read.

3. The adjectives belonging to the nominative substantive, to which the action of the verb is attributed, are put after the substantive, and before the verb; as, *gli scolári morigeráti e diligénti stúdiano*, mannerly and diligent scholars study.

4. If the nominative has an article, this article always takes the first place, that being its natural situation.

5. Sometimes a verb with its case stands for a nominative; as, *umána cosa è avére compassióne degli afflitti*, to have compassion on the afflicted is an act of humanity.

6. The nominative is sometimes understood, as, *amo*, where you understand *io*; and so of the other persons of the verb.

7. After the nominative you put the verb; and if there is an adverb, it is to be placed immediately after the verbs, whose accidents and circumstances it explains; as, *Piétro ama ardenteménte la glória*, Peter ardently loves glory.

8. The cases governed by the verb are put after it; they may be one or many, according to the nature of the action; as, *io amo Piétro*, I love Peter; *io dóno un libro a Páolo*, I make a present of a book to Paul.

9. The preposition is always put before the case it governs: as, *vicíno a casa*, near the house.

10. The relative is always placed after the antecedent; as, *Piétro, il quále studia*, Peter, who studies.

## II. Of Concordance.

1. ADJECTIVES agree with their substantives, in gender, number, and case; as, *un uómo virtúoso*, a virtuous man; *suntuósi palázzí*, sumptuous palaces; *bélla dóнна*, a handsome woman.

2. When two or more substantives singular come together, the adjective, or participle, belonging to them must be put in the plural; as, *Perdiccióné, e' l pádre, e la*

*la madre della Lisa, ed ella altràs, contenti; grandissima festa fèvero; Perdiccone, and the father and mother of Lisa, and she likewise, contented, made great rejoicings.*

3. If the substantive happens to be one in the singular and the other in the plural, the adjective or participle may then agree with either; as, *essendosi Dioneo, con gli altri giovani messo a giuocare a tavola; Dioneo, with the other young men, having sat down to play at tables: il re co' suoi compagni, rimontati a cavallo, alla reale osteria senè tornaro; the king and his companions, having mounted their horses again, returned to the royal inn.*

4. Every personal verb agrees with its nominative, expressed or understood, both in number and person.

5. If the nominative be a collective noun, the verb may be in the plural, though the nominative is in the singular; as, *il popolo comune erano ignoranti del vero Dio; the common people were ignorant of the true God.* But if in the collective noun, the multitude of the persons composing is not attended to as much as the whole; and if the action expressed by the verb cannot be done by many distributively, but only collectively, the verb must then agree with the number of the nominative: example, we must say, *il senato decretò, not decretarono, because a decree cannot be issued from the senators distributively, but by all together, forming only one moral body.* But we may say, *il comune popolo erano ignoranti, because ignorance is not exclusively attributed to the people, composing only one moral body, but to the individuals, each of which and all are ignorant.*

6. When there happen to be two nominatives, one masculine and the other feminine, the preterite and participle of the verb agree with the masculine, if speaking of persons; but if any thing else is meant, it may agree with the feminine; as, *convitati le donne e gli uomini alle tavole, the men and women being invited to table; ella avrebbe così l'altra gamba, e l'altro piè fuer mandato, she would have put out the other leg, and the other foot.*

7. The relative *quale*, with the article, agrees entirely with the antecedent; but without the article, and

and denoting an absolute quality or likeness, it agrees with what follows; as, *quel cuôre il quâle*, that heart which; *sêco pensândo quâli infra piccol tîrmine dovêan divenîre*, thinking within himself what was shortly to become of them. Except *persôna*, which, though of the feminine gender, yet, when applied to a male, requires a masculine relative; as, *alcuna persôna la quâle*, some person who.

8. The question and answer always agree in every thing; as, *cavalière, a qual dônna se' tu? ed egli rispôse, sîno alla regîna*, what lady do you belong to, sir knight? and he answered, I belong to the queen.

### III. Of the Dependance of the Parts of Speech on each other.

1. THE nominative being the basis of the sentence, the verbs depend on it, as the other cases depend on the verb. The adjective depends on the substantive which supports it; and the adverb on the verb whose accidents it explains.

2. The genitive depends on a substantive expressed or understood, by which it is governed.

3. The accusative depends either on a verb active, as *io ûmo la virtù*, I love virtue; or on an infinitive, as *dîsse sè in ciò avêre errûto*, he owned himself to have been mistaken in that; or on a preposition, as *vêro la chiêsa*, I go towards the church.

4. The ablative depends on a preposition, by which it is governed; as, *pârto da Rôma*, I go from Rome.

5. The dative and vocative have, strictly speaking, no dependance on the other parts. The dative is common, as it were, to all nouns and verbs. The vocative only points out the person to whom one speaks.

And so much for syntax in general. I proceed now to the construction of the several parts of speech.

## CHAP. II.

### Of the Syntax of Articles.\*

BEFORE we come to the Syntax of the Articles, remember that *lo*, *la*, *li*, *le*, *gli*, before the verb, and

\* See EXERCISES on the Articles, p. 14.

the word *ecco*; are no longer articles; but pronouns relative.

Those who understand Latin will quickly perceive the difference, if they take notice, that every time they render *lo, la, li, le, gli*, by *illum, illam, illud*; or by *eum, eam, id*; *illos, illas, illa*; *eos, eas, ea*; they are relative pronouns.

The particles *in* and *to*, before the names of cities, are expressed by *in* and *a*; examples, *in* or *at* Rome, *in Róma*; *to* Rome, *a Róma*.

\* \* The best authors often use the infinitives with the article *il* instead of substantives; as, singing rejoices me, *il cantare mi rallégra*, instead of *il canto mi rallégra*.

Note, the article *il* is put before the word *signór*, *sir*, or my lord, speaking of all qualities, dignities, and relations, for the masculine; examples, my lord the president, *il signór presidente*; my lord duke, *il signór duca*; the gentlemen, *i signóri*; of the gentlemen, *dei signóri*.

We must omit the article in the singular before the possessive pronoun (or, to say more properly, the possessive adjective), which precedes a noun of relation: as, *mio pádre mi ama*, my father loves me, instead of *il mio pádre*, &c. But in the plural we ought to say, *i miei fratélli*, instead of *miei fratélli*.

The same rule must be observed respecting the feminine article *la*, which is to be prefixed to *signóra*, speaking of or to the ladies; as, *la signóra principessa*.

If the Italians express madam by *madáma*, they put the article *la* after it; as, madam the princess, *madáma la principessa*; of madam the, &c. *di madáma la*, &c.

\* \* Sometimes the English particle *to*, before infinitives, is rendered in Italian by the article *il* or *lo*; example, it is easy to say, to see, to study; *è facile il dire, il vedére, lo studiáre*: with the latter we use the article *lo*, because *studiáre* begins with an *s* followed by a consonant.

We generally use the article when the Latins express the infinitive by the supine in *u*; as, *facile dictu, facile visu*.

We may also make use of the indefinite article *a*; as, *è facile*

*è facile a dire, a vedere, a studiare*; it is easy to say, to see, to study.

See farther, in the syntax of verbs, when it is proper to express the articles *del, dello, della, delle, degli*, &c. after the verbs, and when not.

It is also to be observed, that the Italians frequently make use of the masculine articles plural *déi, di, déi*, with the apostrophe, before possessive pronouns, and before all indeterminate nouns; for example,

<i>De' miei libri,</i>	Of my books.
<i>A' tuoi parenti,</i>	To thy relations.
<i>Da' suoi amici,</i>	From his friends.
<i>La libertà de' popoli,</i>	The liberty of the people.
<i>E' permesso a' viaggiatori,</i>	Travellers are permitted.
<i>Si scrive da' paesi lontani,</i>	They write from distant countries.

### CHAP. III.

#### *Of the Syntax of Nouns.\**

THE adjectives, as we have before observed, agree with their substantives in gender, number, and case: example, *uomo virtuoso, donna bellissima, casa nuova*.

The Italians sometimes use a noun adjective instead of a substantive; as, *il caldo del fuoco*, for *il calore*; *l'alto delle mura* for *l'altézza*, &c.

\* \* The comparatives govern a genitive; and the particle *than*, which is after them, is expressed by *di*, or *del*, or *dello*, &c. as you may see in the first part.

We have taken notice, in the chapter of Comparatives, p. 55, that the particle *than* is rendered by *che*, when it is before a noun adjective, a verb, or an adverb.

\* \* If the comparison is made between two substantives, *than* must also be rendered by *che*: example,

Virgil pleases me more than Ovid, *Virgilio mi piace più che Ovidio*.

He is a better soldier than captain, *è miglior soldato che capitano*.

\* See BOTTARELLI'S EXERCISES on the Syntax of Nouns, p. 15.

Rome would please me more than Paris, *mi piacerebbe più Roma che Parigi.*

\* \* When the comparison is made by *as much as*, *so as*, they must all be rendered by *quánto*; example, The prince is not so powerful as the king, *il principe non è potente quánto il re.*

My book is as handsome as yours, *il mio libro è bello quánto il vostro.*

You shall have as much of it as you please, *ne avrete quánto vorrete.*

The poor are as much despised as the rich esteemed, *sono vilipési i poveri quánto sono stimati i ricchi.*

## CHAP. IV.

### *Of the Syntax of Pronouns.*

I DO not intend to treat here of the personal pronouns; they have been sufficiently explained already in the first part, from p. 62 to p. 65; to avoid any farther repetition, I shall only give the following rule:

The English make use of the verb *to be*, put impersonally through all its tenses in the third person, before the personal pronouns *thou, he, she, we, you, they*; it is *I, it is he*, &c. In Italian, the verb *to be*, on this occasion, is not impersonal; and they express, it is *I*, by *sóno io*; it is *thou*, *sei tu*; it is *he*, *è egli*; it is *we*, *siáme noi*; it is *you*, *siéte voi*; it is *she*, *è ella*; it is *they*, *mas. sóno égliu, or sóno éssi*; it is *they*, *fem. sóno éllena, or sóno ésse*; and in like manner through all the tenses; as, it was *I*, *éra io*; it was *we*, *eravamo noi*, &c.

\* \* To express in Italian, *it is mine, it is thine, it is his, it is ours, it is yours*, we must say in the singular number,

	Masculine.	Feminine.
It is mine,	<i>è mio,</i>	or <i>è mia.</i>
It is thine,	<i>è tuo,</i>	or <i>è tua.</i>
It is his, or hers,	<i>è suo,</i>	or <i>è sua.</i>
It is ours,	<i>è nostra,</i>	or <i>è nostra.</i>
It is yours,	<i>è vostro,</i>	or <i>è vostra.</i>

In the plural we must say, *sóno míi, or mie; sono tuí, or tue; sono súi, or sue; sono nostri, or nostre; sono vostri, or vóstre.*

*Me,*



*Me, thee, him, to him, &c.* are always expressed by the conjunctive pronouns *mi, ti, si, gli, &c.* when they are before or after a verb. See p. 65.

\* \* The conjunctive pronoun *gli* requires a particular remark, namely, that whenever it is found before the pronouns *lo, la, le, or ne*, it takes an *e* at the end to join the following participle: example;

To give it to him, *per darglielo*, and not *darglilo*: the vowels *i* and *e* ought to be pronounced as one syllable.

To give it to her, *per dargliela.*

You shall return them to him, *glieli renderete.*

You shall ask him for some, *gliene domanderete.*

You shall speak to him of it, *gliene parlerete.*

\* \* When the conjunctive pronouns happen to meet with the particle *si*, they must be transposed, and *si* placed next to the verb: example;

They tell me, *mi si dice*, and not *si mi dice.*

They tell thee, *ti si dice*, and not *si ti.*

They tell him, or her, *gli or le si dice*.

\* \* The pronouns conjunctive *mi, ti, si, ci, vi*, change *i* into *e* when they are before *lo, la, le, gli*, or the adverb *ne*; example;

He returns it to me, *melo rende.*

The following words, *me some or of it, thee some or of it, him some or of it, us some, you some, &c.* are rendered in Italian by *me, te, se, gli, ce, ve*, as we have already observed in the chapter of conjunctive pronouns, p. 67.

*Loro*, their, before a noun, is a pronoun possessive indeclinable; as;

Their book, *Il loro libro.*

Their room, *La loro camera.*

Their goods, *I loro beni.*

Their swords, *Le loro spade.*

When *loro* is a possessive pronoun, put an article before it.

*Loro* after a verb is a conjunctive pronoun; as, the master teaches them, *il maestro insegna loro*. *Loro* is generally made to follow the verb, with whatever tense it be.

\* \* To render the expression in Italian more agreeable and polite, use the third person instead of the second;

second: thus, you are in the right of it, is expressed by *V. S. ha ragione*, instead of *avete ragione*, pronouncing *assegnória*, which is always marked by *V. S.* And to prevent the frequent repetition of *V. S.* they use in conversation, the pronoun *ella*, in the nominative.

Examples;

Nom.	<i>Ella</i> ,	or <i>V. S.</i>
Gen.	<i>di lei</i> ,	<i>di V. S.</i>
Dat.	<i>a lei</i> ,	<i>a V. S.</i>
Acc.	<i>lei</i> ,	<i>V. S.</i>
Abl.	<i>da lei</i> ,	<i>da V. S.</i>

*Vossignória*, or *V. S.* literally translated, means your lordship.

In the plural we say, *le signorie loro, delle signorie loro; alle signorie loro, dalle signorie loro.*

\* \* That is always expressed by *che*; examples, the book that I read, *il libro che leggo*; what do you want? *che volete*, or *che vuole, V. S.?*

*Che* often denotes *because*; especially when it follows the negative particle *non*; example, do not drink it, because it will hurt you, *non lo bevete, ch  vi far  male.*

\* \* *Chi* is frequently made use of to express *he who*; and is more elegant than *quello che*: example, *chi dice questo ha ragione*, who says this, is in the right; for *quello che dice*, &c.

\* \* The particle *it* is never expressed in Italian before the third person of the verb *to be*: examples,

It is well said, *  ben detto.*

It shall be well done, *sar  ben fatto.*

The poets frequently make use of * ltri* for * ltro*: example, * ltri fu v go di spi r tra le st lle,  ltri di seguir l'orme di fuggitiva f ra,  ltri d'aterrar  rso*, Guarini in the *Past r Fido*.

## CHAP. V.

### *Of the Syntax of Verbs.\**

THE verbs, through every tense and mood (except the infinitive) ought, as we have already observed, to

\* See BOTTARELLI'S EXERCISES on the Verbs, p. 33 & seq.

be preceded by a nominative case, either expressed or understood, with which they should agree in number and person. The nominative is expressed when we say, *io amo, tu canti, Piétro scríve* : understood when they say, *oánto, andiámo, díco, rídono*.

The Italians as well as the English, use the second person plural, though they address themselves but to a single person : example,

*Fratélló, avéte tórto* ; brother, you are in the wrong.

*Piétro, avéte ragióne* ; Peter, you are in the right.

And if we would speak in the third person, we must say, *V. S. or ella ha ragióne*.

The verb active governs the accusative : as, *stúdio la lezione, ama la virtù*.

The verb passive requires an ablative after it ; as, the learned are esteemed by the ignorant, *i dótti sono stimáti dagl' ignoránti*.

The verbs, *to take away, to separate, to be distant from, to receive, and obtain*, govern also an ablative and accusative ; as,

To take something from the hands, *leváre quálche cosa dálle mání*.

To take from, is also translated in Italian by *préndere* ; example, *mi présero il dánaro, or présero al mio compágno quánto avea séco*.

To separate one from the other, *separáre l'un dall' áltro*.

Get away from me, *scostátevi da me*.

I have received a letter from my father, *ho ricevúto una lèttera da mio pádre*.

I have obtained leave from the king, *ho ottenúto licénza dal re*.

\* \* The verbs *to come out, to depart, to come, to return*, govern a genitive and an ablative. The genitive, when the nouns have the indefinite article before them ; as I go, *ésco* ; I depart, *párto* ; I come, *véngo* ; I return, *tórno* ; from Paris, *di Parigi* ; from France, *di Fráncia*, &c.

The ablative, when the nouns are preceded by the definite article ; as, I go, I depart, I come, I return, *from the garden, from the meadow, from the church* ; *ésco pártó, véngo, tórno, dal giardíno, dal práto, dálla chéssa*.

You

You must always put the particle *a* or *ad* after the verbs of motion; as, *andère, mandère, invièrè, venìrè*, when they precede an infinitive; example,

Let us go to see, *andiamo a vedèrè*.

Send to look for, *mandate a cercàrè*.

Come to ask for, *venite a domandàrè*.

They do not say, *andiamo vedèrè, mandate cercàrè, venite domandàrè*. They make use of *ad* when the following verb begins with a vowel; as, let us go and give notice, *andiamo ad avvisàrè, &c.*

After verbs, we must express *yes* and *no* by *di sì* and *di no*; and not by *che sì* and *che no*: examples,

I believe yes, *crédo di sì*.

I believe not, *crédo di no*.

I say not, *dico di no*.

I think not, *pénso di no*.

I lay it is, *scommétto di sì*.

Have you a mind to lay it is not? *voléte scommettere di no?*

I have observed in the first part, p. 90, that when we find the particle *if*, which in Italian is expressed by *se*, before the imperfect indicative, we must use the imperfect subjunctive in Italian: example, if I had, *se avéssi*; if we could, *se potéssimo*; and not *se avéva, se potévamo*.

This rule is not general, because we frequently are obliged to put the imperfect indicative after *se*, and not the imperfect subjunctive.

\*.\* When we find in English *if* before a preterimperfect, it is to be observed, that we speak either of a time past, or a time to come; as, *if I had riches, I was not master of them; if I studied, it was to become learned*: in these two examples we speak of a time past; for which reason we must use the imperfect indicative, and say, *se avéva beni, non n'era padrone: se studiava, era per diventàr dótto*. But if we happened to speak of a future time, *if I studied, I should become learned; if I had riches, I would give something to the poor*; then we must make use of the imperfect subjunctive, and say, *se studiassi, diventerei dótto; se avéssi beni, ne darei ai poveri*; because in the latter examples, we speak by wish, and therefore we place the

the verbs in the optative ; and in the former we do not express ourselves either by wish or desire, but merely concerning a thing or time past.

\* \* The English are apt to place the first imperfect of the subjunctive, where the Italians make use of the second : example,

*He had done me a kindness* ; the Italians will not say *m'avésse fatto piacere*, but *m'avrebbe fatto un piacere* ; because one may say, *he would have done me a kindness*.

*I had been in the wrong*, *aveti avéto torto*, and not *avessi avéto torto* ; because one may say, *I should have been in the wrong*.

*You had been blamed*, *saréste stato biasimato*, and not *fosse stato biasimato* : because *you had been* may be turned by *would have*.

§ Note, that, to express in Italian *though that should be*, we must say *quando ciò fosse*, and not *sarèbbe*.

N.B. Because the phrase, *though that should be*, may be rendered by, *if that was* ; and as often as you can turn the second preterimperfect by the imperfect subjunctive, or the second preterpluperfect by the pluperfect subjunctive, you ought to do it ; and then those second preterimperfects are put in the subjunctive mood in Italian ; for example, *if I had been at Rome* or *if I were at Rome*, *I should endeavour to live with the Romans*. ¶ Here you may turn the phrase, and say, *if I were at Rome* ; in Italian you must say, *se fossi stato a Róma*, or *se fossi a Roma*, *procureréi di viver co' Románi*.

\* \* The Italians use the future tense after the conjunction *if*, when they speak of a future action ; but the English, the present : example, to-morrow, *if I have time*, *domani se avrò tempo*, and not *se ha* ; *if he comes* we shall see him, *se verrà lo vedremo*, and not *se viene*.

¶ When they speak of visiting a person at his house, they use the verb *venire* instead of *andare* : example, *I will go to-morrow to your house*, *verrà da voi domani*.

\* \* When we forbid a person, to whom we say *thou* and *thou*, to do a thing, we ought to use the infinitive and not the imperative : examples, *do not thou do that*,

*non*

*non far quésito* ; say thou nothing, *non dir niénte* ; do not thou stay, *non ti fermare*.

A conjunction between two verbs obliges the last to be of the same number, person, and tense, as the first ; example, the king wills and commands, *il re vuóle e cománda* : I see and I know, *védo e conósco*.

*To know when to make use of the Subjunctive, read attentively the following remarks :*

\* \* 1. The conjunction *che* generally requires the subjunctive after it : example, *bisógna che Piétro cánti, créda, sénta, éscá, &c.*

☞ 2. Take notice, that *che* makes all the words to which it is joined become conjunctions, as, *accioché*, to the end that ; *príma che, avánti che*, before that ; *benchè*, although ; *dáto che, supposto che*, suppose that ; which govern the subjunctive ; example, *accioché, príma che, benchè, supposto che, io párli, io éscá, &c.*

\* \* 3. In order, therefore, to know when to put the verb which comes after *che*, *that*, in the indicative, and when in the subjunctive, take particular notice of the following examples : that I may speak, that I may love, that I may sing.

Now these verbs *speak, love, sing*, which are after *che, that*, are in one sense in the indicative, and in another in the subjunctive mood.

The way, then, of not mistaking the one for the other is, to suppose that the verb *fáre*, to make, or to do, stands in the place of the verb that follows *che*.

The verb *fáre* makes, in the present of the indicative *fo, fái, fa ; facciámo, fáte, fánno*.

The same verb *fáre* makes, in the subjunctive, *fáccia, fáccia, fáccia ; facciámo, facciáte, facciáno*.

To know whether the above examples, *speak, love, sing*, are in the indicative or subjunctive, put the verb *fáre* in their stead ; example, *mio fratéllo vuól ch'io párli* : if, instead of the verb *párli*, you put the verb *fáre*, you will say, *mio fratéllo vuól ch'io fáccia* ; the verb *fáccia* is in the subjunctive, consequently *párli* will be in the same mood.

I shall give another example, in which the verb that follows

follows *che* will be in the indicative, and not in the subjunctive : *mio fratello crède ch'io párlo*. Instead of *párlo*, put the verb *fare*, you will say, *mio fratello crède ch'io fo* : the verb *io fo* is in the indicative, therefore *párlo* must be in the indicative also : and so of the rest of the verbs.

Hence, according to the first example, you will say, *mio fratello vuól ch'io párti* ; and according to the second, *mio fratello crède ch'io párlo* : *párlo* in the indicative, and *párti* in the subjunctive.

Observe, that, to speak Italian correctly, you should make use of the subjunctive in both cases : as, *vuól ch'io párti*, and *crède ch'io párti*. The difference between these two examples is, that in the latter you may sometimes make use of the indicative, though not so properly ; in the former you must always employ the subjunctive ; you therefore may say, *mio fratello crède che párti* or *párlo* ; and *vuól che párti*, and not *párlo*. In order rightly to know whether you are to make use of the indicative, or of the subjunctive, attend to the following remarks :

\* \* 4. The verbs which signify *will, desire, command, permission, incertitude, and fear*, followed by the conjunction *che* or *se*, require the subjunctive after them : examples, I will, I desire, I command, I permit, my brother to love, speak, see, go out, &c. *voglio, desidero, comando, permetto, che mio fratello ami, párti, veda,isca, &c.* I fear he may not sing, he may not say, &c. *tèmo che non canti, che non dica, &c.*

When the verb expresses an operation of mind, which consists in being certain of any thing, the verb which follows ought to be put in the indicative : so *che siéte reo*, I know you are guilty ; but we ought to say, *dubito se sia vero o no*, I doubt whether it is true or not, instead of *se è vero*.

\* \* 5. After the conjunction *although*, the English sometimes use the subjunctive ; as, *although he be an honest man, although he may do that*.

In Italian you must take care how you express *though* or *although* ; if it is by *benchè*, you must put the subjunctive after it ; example, *though he is an honest man, benchè sia galántuomo* ; *though he does this, benchè faccia questo*.

††† But if you render *although* or *though* by *sebbene*, then you must not use the subjunctive, but the indicative : example, though he is an honest man, *sebbén è galántuómo*, and not *sia*; though he does this, *sebbén fa quéstó*, and not *faccia*.

\* \* 6. When you meet with two verbs, the former of which is preceded by the particle *non*, and the second by *che*, you must put the latter in the subjunctive ; examples, I did not know you loved, *non sapéva che amáste*; I do not believe he studies, *non crédo che stúdj*; I do not think he walks, *non pénso che cammíni*.

\* \* 7. When the pronoun *qual* precedes a verb, and you do not speak by an interrogation, you must put the following verb in the subjunctive : example, not knowing which was the season proper for sowing, *non sapéndo qual fósse la stagione própria da seminare*; I do not see which is his intention, *non védo qual sia l'intenzíone sua*; I do not know which are your books, *non so quáli siano i vóstri líbri*.

But if we speak by interrogation, you must put the verb in the indicative : example, which is your's ? *quál è 'l vóstro ?*

\* \* The articles *del, d'ello, d'ella, degli, &c.* coming after a verb, are apt to perplex those who learn Italian : but to explain the matter :

\* \* Observe, that the Italians often put the genitive after a verb active : example, give me some, or of, the bread, *dátemi del páne*; eat some, or of, the pie, *mangiáte del pasticció*. You observe, by these examples, the genitive is put after a verb active ; but observe, at the same time, we are not speaking of a whole, but only of a part, for, *give me some pie, some bread, some wine, some meat*, denotes only a bit, or some of the pie, bread, wine, or meat.

If we would speak of a whole, we must not express the articles *del, d'ello, d'ella, &c.* ; example, I have eaten petty patties, *ho mangiáto pasticciétti*; I have seen men, *ho vedúto uómini*; you owe me a hundred crowns; give me bread, wine, and meat in payment; *mi dovete cénuto, scúdi*; *dátemi páne, víno, e cárne in pagaménuto*.

In the last examples, the articles *del, d'ello, d'ella, &c.*



&c. are not expressed, because we speak of a sum, a quantity, a whole, that is not separated, and which has no regard or relation but to the person who speaks.

\*. \* Note also, that after the particle *si*, it is, or they, we must not express the articles *del*, *dello*, *della* &c.; example, they see men, *si vedono uomini*; they tell bad news, *si dicono cattive nuove*.

You must not express the articles *del*, *dello*, *della*, *degli*, &c. after the prepositions, as the French express *de*, *de la*, *de l'*, *des*: example, *avec des soldats*, Fr. *con soldati*, with soldiers; *pour des paysans*, Fr. *per contadini*, for peasants; *dans des paniers*, Fr. *in canestri*, in baskets; *sur des chevaux*, Fr. *sopra cavalli*, upon horses.

\*. \* But if the articles *del*, *dello*, *della*, signify concerning; as, they speak of your affairs, that is to say, concerning your affairs, the article must then be expressed; example, they speak of you, *si parla di voi*; they treat of war, *si tratta della guerra*; they talked of affairs of state, *si parlava degli affari di stato*.

It is therefore true, that there are particular cases, in which the articles are not expressed; nay, it is even elegant to omit them.

N. B. We may add to the above rule, that in general when the article is omitted in English, it is also omitted in Italian.

The verb impersonal *there is*, *there was*, *there will be*, has been explained at length, among the impersonal verbs; in the first part, p. 151.

## CHAP. VI.

### *Of the Syntax of Participles.\**

EVERY participle in the Italian language ends in *to* or *so*; as, *amato*, *creduto*, *finito*, *arso*, *preso*, *sceso*, *rimaso*, *sólito*.

The participles active that follow the verb *avere*, must end in *o*; as,

\* See EXERCISES, p. 67.

I have seen the king, *ho vedúto il re.*  
 I have seen the queen, *ho vedúto la regína.*  
 I had loved books, *avéva amáto i libri.*  
 I had carried the letters, *avéva portáto le lèttere.*

We meet with authors who sometimes make the participles agree with the thing of which they are speaking; as, the sun had lost his rays, *il sole avéva perdúti i súoi rággi.*

If the substantive is before the participle, they ought to agree together: examples, the books that I have composed, *i libri che ho compósti*; the letter that I have written, *la lèttera che ho scrítta*. One may also say, *il sole avéva perdúto i súoi rággi*, &c.; *i libri che ho compósto*; *la lèttera che ho scrítto*. But it is more advisable to follow the above rule.

\* \* If it be a verb neuter, the participle ought always to terminate in *o*: example, the king has dined, *il re ha pranzáto*; the queen has supped, *la regína ha cenáto*; the soldiers have trembled, *i soldáti hánno tremáto*; my sisters have slept, *le mie sorélle hánno dormáto*; your friends have laughed, *i vóstri amíci hánno ríso*.

When the active participle happens to precede an infinitive, it must be terminated in *o*: examples, *il giúdice gli ha fátto tagliáre la tésta*, the judge has caused his head to be cut off; *mía sorélla ha credúto partíre*, my sister had like to have gone.

The participles passive, which are joined to the tenses of the verb *éssere*, agree with the antecedent; that is to say, those participles must be put in the same gender and number as the preceding substantive: example, the captain is praised, *il capitáno è lodáto*; virtue is esteemed, *la virtù è stimáta*; the idle will be blamed, *i pígri saránno, biasimáti*; your jewels are sold, *le vóstre gioje sóno vendúte*.

\* \* Take notice, it is more elegant in Italian to use the tenses of the verb *veníre*, instead of those of the verb *éssere*, before a participle; examples, he is esteemed, *viéne stimáto*, for *è stimáto*; he shall be praised, *verrà lodáto*, for *sarà lodáto*; they shall be blamed, *verránno biasimáti*, for *saránno biasimáti*; and so of all the tenses, and all the persons.

We generally suppress the gerunds, *having* and *being*, before

before the participles : example, having said so, *detto questo*; the sermon being ended, *finita la predica*.

\* \* In attempting to explain or translate an Italian book into English, we must remember that the participles frequently occur without any tenses of the verbs *avere* or *essere* before them : as, *il quále, inteso 'l disegno: maravigliáti i consoli*. Then it is a sure sign that the gerunds *avéndo* or *esséndo* are suppressed : and to explain it properly, we must render it as if it were, *il quále, avéndo inteso 'l disegno: esséndosi maravigliáti i consoli*.

We must also observe, that although *avéndo* and *esséndo* are suppressed before the particles, we must not suppress the conjunctive pronouns, nor the monosyllables that ought to follow the gerunds *avéndo* and *esséndo*, but we should put them after the participles : example, having seen it, *avéndolo vedúto* : in suppressing *avéndo*, we must say, *vedútolo* ; being aware of it, *esséndosene accórto* : in suppressing *esséndo*, we transpose *sene* after the participle, and say *accórtosene*.

It is better to place the nominative after the gerund than before ; as, the king being a hunting, *esséndo 'l re alla caccia* ; the soldiers fighting valiantly, *combatténdo valorosaménte i soldáti*.

If after the verb there is an accusative, or any other case, we must put the nominative before the verb ; for instance, the soldiers being afraid of the enemy ; in Italian we must say, *i soldáti teméndo gl' inimíci* ; and not *teméndo i soldáti gl' inimíci*.

## CHAP. VII.

### *Of the Syntax of Adverbs and Prepositions.*

*AT* is expressed in Italian by *da*, or *in casa*.

When *at* is expressed by *da*, we put the pronouns personal after it : examples, at our house, *da noi* ; at your house, *da voi* ; at my house, *da me* ; at thy house, *da te* ; at his house, *da lui* ; at her house, *da lei* ; at their house, masc. *da loro* ; at their house, fem. *da esse*.

\* \* When

... \* \* When *at* is expressed by *in casa*, instead of the personal pronoun, we must use the possessive pronouns; as, at our house, *in casa nostra*; at your house, *in casa vostra*; at his or her house, *in casa sua*; at thy house, *in casa tua*; in their house, *in casa loro*.

\* \* If after *at* there be an article or a possessive pronoun, you must render *at* by *dal*, *dallo*, *dalla*, *da'*, *dai*, *dagli*, *delle*, or else by *in casa*, with the articles of the genitive; examples,

At the prince's,	{ <i>dal principe</i> , or <i>in casa del principe</i> .
At the scholar's,	{ <i>dallo scolare</i> , or <i>in casa dello scolare</i> .
At the sister's,	{ <i>dalla sorella</i> , or <i>in casa della sorella</i> .
At the men's house,	{ <i>dagli uomini</i> , or <i>in casa degli uomini</i> .
At my friend's,	{ <i>dal mio amico</i> , or <i>in casa del mio amico</i> .
At his relation's,	{ <i>da' suoi parenti</i> , or <i>in casa de' suoi parenti</i> .
At the abbe's,	{ <i>dal signor abate</i> , or <i>in casa del signor abate</i> .

The indefinite article *di* is not expressed after the adverbs of quantity, *how much*, *how many*, *much*, *little*, *as much as*, *more*, &c.; but these adverbs are made to agree with the following noun, as if they were adjectives: examples,

How much time,	<i>quanto tempo</i> .
How much meat,	<i>quanta carne</i> .
How many soldiers,	<i>quanti soldati</i> .
A great deal of pleasure,	<i>molto piacere</i> .
A great deal of pain,	<i>molta pena</i> .
A great many men,	<i>molti uomini</i> .
A little time,	<i>poco tempo</i> .
A little fever,	<i>poca febbre</i> .
So much patience,	<i>tanta pazienza</i> .
As much courage,	<i>tanto animo</i> .
A great many persons,	<i>molte persone</i> .
How many coaches,	<i>quante carrozze</i> .
I have no more hope,	<i>non ho più speranza</i> .

\* \* A great deal of, is frequently expressed in Italian by *gran* : example,

I have had a great deal of pain, *ho avuto gran pena.*

A great deal of rain, *gran pioggia.*

A great deal of time, *gran tempo.*

A great deal of pleasure, *gran piacere.*

\* \* A little of, is rendered in Italian by *poco di* ; as, a little bread, *un poco di pane* ; a little of compassion, *un poco di pietà.*

*Quì* and *quà*, signify here. *Quà* is joined with verbs of motion : example, *venite quà, passate quà*, come here, pass here.

The Italians frequently use *costì* and *costà*, to point out the place where the person is, to whom we speak or write ; as, *V. S. mi scriva da costì* or *da costà*. See *Lodovico Dolce, nel capitolo degli avverbj. locati* ; yet I should prefer *costì* to *costà*. The best writers have often followed this rule.

\* \* The Italians frequently use the adverb *oggi* to express *afternoon*, or *after dinner* ; example, come and see me after dinner, *venite oggi a vedermi, venite oggi da me.*

*Important Remarks on the Particle si, it is, or they, &c.\**

*SI*, used with a verb impersonal, signifies *it is*, or *they* : example, *si dice*, it is said, or they say ; they speak, *si parla*.

*They not* is expressed by *non si* : as, *non si dice*, they do not say ; *non si parla*, they do not speak.

*We of it, they of it*, is expressed by *sene* : as, *sene saprà qualche cosa*, they will know something of it.

*They not of it*, is expressed by *non sene* : as *non sene parla*, they do not speak of it.

\* \* Note, learners are greatly at a loss how to express in Italian, *they us of it, they you of it, they him of it, they me of it, they thee of it, &c.* ; yet there is nothing more easy, if you but turn the phrase by the

\* See BOTTARELLI'S EXERCISES, p. 67.

tenses of the verb *éssere*, to be; example, to render *they will speak to us of it*, we must turn it and say, *it will be spoken of to us*, *cene sarà parláto*.

They	{	will write to you of it,	<i>vene sarà scríto</i> .
		speak to him of it,	<i>gliene vién parláto</i> .
		write to us of it,	<i>cene viéne scríto</i> .

They promise me some, *mene sono proméssi*, or *mene vién proméssso*, or *mene véngono proméssi*.

By these last examples you find that it is more elegant to use the verb *veníre* than the verb *éssere*.

Remember that the pronouns *lo*, *la*, *li*, *le*, are not expressed after the particle *si*; example, they say so, *si dice*, and not *si lo dice*; it will be known, *si conoscerà*, or *si saprà*; they are seen frequently, together, *sóno vedúti spésso insiême*. See at p. 211, what has been said concerning the articles *del*, *della*, *dégli*, *délle*, &c.

Observe, nevertheless, that the best writers have often, and even with elegance, expressed these pronouns; but at present they are laid aside except by poets, who use them sometimes to help the measure of their verse. Hence we no longer say *e' si dice*, but simply *si dice*; *e' si conoscerà*, or *la si conoscerà*, but *si conoscerà*. Here are the letters, they will be read, *ecco le lèttère*, *si leggeránno*.

The conjunctive pronouns must be transposed whenever the particle *si* comes before them, as I have already observed, p. 203.

\*.\* Yet this rule for transposing the conjunctive pronouns, when the particle *si* comes before them, is not general; for there are some phrases in which the conjunctive pronouns must by no means be expressed, but the phrase must be changed.

When the conjunctive pronouns are placed after the particle *si*; and there is neither a noun nor a case after the verb that follows, you must then change the phrase without ever expressing the particle *si*; as, they ask for me, *sóno domandáto*, I am asked for; they seek you, *siéte cercáto*, you are sought for; they will praise us, *sarémo lodáti*, we shall be praised.

But if there happen a case after the verb, as *they ask me for a crown*, you should express the conjunctive pronoun, and say, *mi si dománda úno scúdo*, or *mi viéne domandáto*

*domandáto uno scúdo* ; they ask some bread of you, *vi si dománda páne* ; they will commend virtue to us, *cí sarà lodáta la virtù*.

\* \* \* If the conjunctive pronouns, that come after the particle *si*, be followed by a verb in the preterperfect definite, the phrase must be turned by the verb *essere*, and you must put the preter-definite *fu* or *furono*, according as you are speaking in the singular or the plural ; as, they gave me a book, *mi fu dáto un libro* ; they sent me letters, *mi furono mandáte lèttere* ; they wrote us a letter, *ci fu scrítta una lèttera*. Sometimes the phrase is turned thus, they sent us to Rome, *fúmmo mandáti a Róma* ; they blamed you, *fóste biasimáto*, or *ella fu biasimáta*.

When the third persons of the verb *avére*, to have, are preceded by the particle *si*, and after those third persons there follows a particle, you are to render the third persons of the verb *to have*, by those of the verb *essere*, to be ; putting them in the same number with the thing mentioned ; as, if they said so, *se si è détto quéstó* ; if they had read the letters, *se si fóssero lètte le lèttere*.

When they shall have taken the town, *quándo la città sarà présa*.

See at page 149, the remarks on impersonal verbs, with the particle *si*.

But when the tenses of the verb *to have*, are preceded by the particle *si*, and there is no particle after the verb *to have*, we must use the tenses of the verb *avére*, instead of those of the verb *essere* : example, they have some bread to eat, *si ha dél páne*, or *páne da mangiáre* ; they have servants to wait, *si hánno servitóri per servíre* : but it is much better to omit the particle *si* in both cases, and say *hanno*.

For the better explanation of the foregoing important remarks on the particle *si*, it will be proper, I apprehend, to add the following observations :

The first is, that this particle *si* must not be used with reciprocal verbs, but the phrase should be turned, otherwise you would have two *si*'s joined together, which would be disagreeable. Thus you do not say, *si si serve dèlle créature per offènder Dio*, they make use

of the creatures to offend God; but *una si serve*, or *l'úoma si serve*, &c.

The second is, that constant experience shows it to be extremely difficult for those who are beginning to learn Italian, to express, *they me of it, they thee of it, they him of it, they us of it, they you of it, they him of it*, joined to a verb in the compound preterite. I shall therefore give here the indicative entire, which may serve as a general rule for all the other moods and tenses; therefore I shall say,

### *Indicative present.*

They write to me of it	<i>me ne viène, or men' è scritto</i>
They write to thee of it	<i>te ne viène, or ten' è scritto</i>
They write to him of it	<i>gliène viène, or glien' è scritto</i>
They write to us of it	<i>cene viène, or cen' è scritto</i>
They write to you of it	<i>vene viène, or ven' è scritto</i>
They write to them of it	<i>ne viène, or n'è scritto loro</i>

In the other tenses, I shall only put the first person singular, as it is easy to know the rest by means of the present indicative, which is conjugated entire.

### *Imperfect.*

They write to me of it, *mene veniva, or men' era scritto, &c.*

### *Preter-definite.*

They wrote to me of it, *mene venne, or mene fu scritto, &c.*

N. B. In the compound tenses we do not make use of the verb *venire*, but of *essere*. Thus,

### *Preterperfect.*

They have written to me of it, *men' è stato scritto, &c.*

### *Pluperfect.*

They had written to me of it, *men' era stato scritto, &c.*

### *Future.*

They will write to me of it, *mene sarà scritto, &c.*

I shall insert here another indicative, to clear up the difficulty



difficulty of *mi si, ti si, gli si, &c.* they me, they thee, they him; and I will say thus,

*Indicative present.*

They ask me, or I am asked for an Italian or French Grammar printed at London.

*Mi si domanda, or dimanda, or mi viene domandata una grammatica Italiana o Francese, stampata in Londra.*

They ask thee, &c.

*Ti si domanda, &c. or ti viene domandato, or domandata.*

They ask him, &c.

*Gli si domanda, &c. or gli viene domandato, or domandata, &c.*

They ask us, &c.

*Ci si domanda, &c. or ci viene domandato, or domandata, &c.*

They ask you, &c.

*Vi si domanda, &c. or vi viene domandato, or domandata, &c.*

They ask them, &c.

*Si domanda loro, &c. or viene domandato, or domandata loro, &c.*

*Imperfect.*

They did ask me, or they were asking me, &c.

*Mi si domandava, or mi veniva domandato, or domandata.*

*Preter-definite.*

They asked me, &c.

*Mi si domandò, or mi venne domandato, or domandata.*

*Preter-perfect.*

They have asked me,

*Mi è stato domandato, or stato domandata. Mi si è domandato, or domandata.*

*Pluperfect.*

They had asked me,	$\left\{ \begin{array}{l} M' \text{ éra} \\ Mis' \text{ éra} \end{array} \right.$	$\left\{ \begin{array}{l} státo \text{ domandáto,} \\ státa \text{ domandáta.} \\ \text{domandáto, or do-} \\ \text{mandáta.} \end{array} \right.$
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*Future.*

They will ask me,	$\left\{ \begin{array}{l} Mi \text{ si domanderà, or mi} \\ \text{verrà domandáto, or doman-} \\ \text{dáta.} \end{array} \right.$
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\* \* Observe, that in using the verb *venire* instead of *essere*, you do not express the particle *si*.

The prepositions govern some cases, as may be seen in the seventh chapter of the first part, where we treated of prepositions.

The Italians frequently use the particle *pure*, only as an ornament of speech; as, *díte pure quel che vi piacerà*, say what (or) whatever you please.

It is customary for them to use *pur* or *pure* when the English repeat the verb in the imperative mood; as, go, go then, *andáte pure*; give, give then, *dáte pure*.

*Not* is always rendered by *non*: example, *non díte niente*, do not say any thing.

*In* before a noun, is expressed by *in*; example, *in Fráncia*, in France.

*Some* or *any* before a verb, is expressed by *ne*; as, will you have some or any? *ne voléte?*

*In* before the article *the*, singular and plural, as also before pronouns possessive, is expressed by *nel*, *néllo*, *nélla*, *nei*, &c. as I have already remarked, p. 42: example, in his book, *nel súo libro*.

However, *in* is generally expressed by *in*; as, in Paris, *in Parígi*; in me, *in me*.

\* \* Observe, that as often as *in* comes before numeral nouns to mark the time, it must be expressed by *trà* or *frà*: examples, in two hours, *frà due óre*; in three months, *frà tre mesi*.

\* \* But if *in* precedes numeral nouns, without marking the time, it must be expressed by *in*; example,

ple, in three bottles, *in tre bottiglie*; in a garden, *in un giardino*.

*Very* is expressed by *mólto*, &c.; examples,

He is very merry      *è mólto allégro*  
It is very hot      *fa mólto cáldo*.

\* \* *A great deal of*, or *much*, is rendered by *gran* or *grande*: example, there is a great deal of folly, *v' è grán pazzia*; he has a great deal of vivacity, *ha gránde spírito*.

☞ *More*, or *more of*, is expressed by *maggióre* whenever you can turn *more* by *greater* or *more great*; example, we must have more courage, *bisógna avére maggiór corággio*; it may be turned thus, *we must have greater courage*; with more boldness, *con maggiór ardire*; it may be turned, *with greater boldness*.

\* \* When *more* denotes a great number or quantity, it is expressed in Italian by *maggiór número di*, or *maggiór quantità di*; as, we must have more soldiers, more men, more wine, *bisógna avére maggiór número*, or *maggiór quantità di soldáti, d'uómini, di víno*.

\* \* When *more than* happens to precede a word of time, you may put *più* at the end or at the beginning of the phrase; example it is more than ten years, *sóno diéci ánni e più*; it is more than an hour, *è un' óra e più*; you may likewise say, *sóno più di diéci ánni, è più d'un' óra*.

\* \* The conjunctive *so*, before adjectives and adverbs, is rendered in Italian by *così* or *sì*, with a grave accent: example, so great, *così gránde*; *così tárdi*; or, *sì gránde, sì tárdi*; *sì fútto*, masc. *sì fútta*, fem. signifies *such*; they likewise use *così*; as, *cóme, siccóme*.

## FOURTH TREATISE

*Remarks on some Verbs and Prepositions, which have different Significations.*

THE following Phrases contain great part of the Italian Idioms, which constitute the chief elegance and beauty of that language.

*Different significations of andare.*

We may use the verb *andare*, through all its tenses, to express all the actions of the verbs of motion, by putting the same verbs of motion in the gerund, and the verb *andare* in the tense and person that the verb of motion ought to be in ; as,

He runs, instead of, *corre, va corréndo.*

They take a walk, *spasséggiano* or *vanno spasseggiando.*

He will tell every where, *andrà dicéndo da per tutto.*

They must run, *bisógna che vadano corréndo.*

Make use of the verb *andare*, through all the tenses, for the following phrases.

- |   |  |                     |
|---|--|---------------------|
| <i>Andar diétro,</i>                    | signifies to follow, to press, or to solicit | [a person           |
| - - <i>mále,</i>                        |  | to perish           |
| - - <i>vía,</i>                         |  | to go away          |
| - - <i>in éstasi,</i>                   |  | to be in an ecstasy |
| - - <i>in cóllera,</i>                  | to put one's self in a passion               | [reason             |
| - - <i>cercándo il pélo nell' uóvo,</i> | to censure without                           |                     |
| - - <i>a gállo,</i>                     | to float upon the water                      |                     |
| - - <i>in buón' óra,</i>                | to go in peace                               |                     |

*Andar*

<i>Andar in mal' óra,</i>	to perish, to be ruined
- - <i>avánti,</i>	to go before
- - <i>alla lúnga,</i>	to be tedious
- - <i>alle córte,</i>	to make haste
- - <i>innánzi,</i>	to advance, improve, or go farther
- - <i>attórno,</i>	to go about
- - <i>altiéro,</i>	to be proud, or stately
- - <i>dietro ad úna cósá,</i>	to stand trifling with any
- - <i>colla péggio,</i>	to be worse
- - <i>in seménza,</i>	to run to seed
- - <i>per la mén-te,</i>	to come into one's mind
- - <i>di mal in péggio,</i>	to go on from bad to worse
- - <i>per vióle,</i>	to speak impertinently
<i>A lúngo andáre,</i>	at long run
<i>Ci va délla víta,</i>	life is at stake
<i>Andar mal in arnése,</i>	to be ill dressed
- - <i>a gámbe leváte,</i>	to squander
- - <i>a cavállo,</i>	to ride on horseback
- - <i>a dilétto,</i>	to go to be merry
- - <i>a dipórtó,</i>	to go sporting
- - <i>a soláz-zo,</i>	to go merry-making
- - <i>a spá-sso,</i>	to go to take a walk
- - <i>a giró-ne,</i>	to ramble about
- - <i>a fílo,</i>	to march in order
- - <i>a láto,</i>	to go aside
- - <i>all' ércá,</i>	to put in pawn
- - <i>alla búscá,</i>	to go a plundering
- - <i>alla máz-zá,</i>	to go to the slaughter
- - <i>all' oscú-ro,</i>	to walk in ignorance
- - <i>a mó-n-te,</i>	to prove vain
- - <i>a ón-de,</i>	to go waving
- - <i>a pé-lo,</i>	to succeed in one's wishes
- - <i>a rú-bá,</i>	to go a stealing
- - <i>a ruó-ta,</i>	to go a wheeling, or to hover
- - <i>a sácco,</i>	to be plundered
- - <i>a secónda,</i>	to go down the tide
- - <i>a scó-sse,</i>	to go a reeling
- - <i>a siní-strá,</i>	to miscarry by the way
- - <i>a sóldo,</i>	to go for a soldier
- - <i>a spar-viére,</i>	to go a fowling
- - <i>a vánga,</i>	to thrive well

<i>Andar a véla,</i>	to sail	
- - <i>a vérsó,</i>	to succeed well	
- - <i>a zónzo,</i>	to lie rolling, as a ship	
- - <i>a bándo,</i>	to be published by proclamation	
- - <i>barcolóne,</i>	to go staggering	
- - <i>carpóne,</i>	to go crawling	
- - <i>col calzúre di piómbo,</i>	to go cautiously	
- - <i>con le bélle,</i>	to go handsomely to work [the stake]	
- - <i>cóme la bíscia all' incánto,</i>	to go as a bear to	
- - <i>con la piéna,</i>	to be on the strongest side	
- - <i>di pálo in frásca,</i>	to leap from bough to bough	
- - <i>di búone gámbe,</i>	to set willingly about a thing	
- - <i>dicéndo,</i>	to publish or report	
- - <i>fallíto il pensíero,</i>	to fail in one's purpose	
- - <i>gattolóne,</i>	to go groping	
- - <i>gróssó,</i>	to look big	
- - <i>in béstia,</i>	to fall into a passion	
- - <i>in búscá,</i>	to go a seeking	
- - <i>in cérca,</i>	to search up and down	
- - <i>in córso,</i>	to go a cruising	
- - <i>in fáscio,</i>	}	to go to work
- - <i>in cósa materiále,</i>		
- - <i>in negózio,</i>		
- - <i>in rótta,</i>	to be routed	
- - <i>in síncope,</i>	to fall into a swoon	
- - <i>in súcchio,</i>	to have one's mouth water	
- - <i>in trácchia,</i>	to go a tracing	
- - <i>in vólta,</i>	to go ranging about	
- - <i>la rónða,</i>	to walk the rounds	
- - <i>per il móndo,</i>	to travel up and down the world	
- - <i>per la pésta,</i>	to follow the vulgar fashion	
- - <i>per la piána,</i>	to go the strait forward way	
- - <i>per fílo,</i>	to be forced to do a thing	
- - <i>piággia a piággia,</i>	to sail close to the shore	
- - <i>ramíngo,</i>	to be wandering	
- - <i>rattenúto,</i>	to go warily to work	
- - <i>spánto,</i>	to be extravagantly dressed	
- - <i>sópra le paróle,</i>	to believe fair words	
- - <i>strétto,</i>	to go about a thing sparingly	
- - <i>tapinándo,</i>	to go a begging	
- - <i>tentóne,</i>	to grope about	

*Andar*

*Andar vuoto,* to miss one's aim  
*- sene présò alle grída,* to believe every idle report  
*Quèsto non mi va,* that does not please me

*Different significations of dare:*

**DA'RE,** signifies, to give, to fight, to strike  
*- d'occhio,* to cast one's eyes on [one

*Dare adòsso ad úno,* to throw one's self upon any  
*- a gámbe,* to run away

*- nélla réte,* to fall into the snare

*- le cárte,* to deal or give the cards

*- ánimo,* to give courage, or encourage

*- si 'l cuóre, or l' ánimo,* to have courage

*- fède,* to believe

*- ad intendére,* to make one believe

*- del tu,* to thee and thou one

*- in nulla,* not to succeed

*- si l' ácqua a' piédi,* to praise one's self

*- in luce,* to publish

*- si a fáre,* to set about a thing

*- si pensiéro,* to take care for

*- del signóre,* to call one a gentleman

*- del furfánte,* to call one a rogue

*- paróla,* to promise

*- ne' ládri,* to fall into the hands of thieves

*- la búrla ad úno,* to laugh at a person

*- léva,* to provoke

*- in préstito,* to lend

*- fuóco,* to set on fire

*- sicurtà,* to give bail

*- in istravagánze,* to talk nonsense

*- nel mótto,* to play the madman

*- la quádra,* to criticise

*- la cáccia,* to put to flight

*- princípio, or fine,* to begin or end

*- cónto,* to give an account

*- si allo stúdio,* to apply one's self to study [shadow

*- cálcì al vénto, e púgni all' ária,* to fight with one's

	[every one's business
<i>Dare di bocca da per tutto,</i>	to concern one's self with
	[make people speak
- - <i>da ridere, da parlare,</i>	to make people laugh, to
	[one's self
- - <i>si la zappa su'l piede e la maza in capo,</i>	to wrong
- - <i>si bel tempo,</i>	to divert one's self
- - <i>da beccare,</i>	to feed poultry
- - <i>a credénza,</i>	to sell upon credit
- - <i>addiétro,</i>	to give back
- - <i>ádito,</i>	to give access to
- - <i>alla máno,</i>	to bribe
- - <i>all' árme,</i>	to cry out for help
- - <i>a pigiónne,</i>	to let out for rent
- - <i>a rúba,</i>	to give up to plunder
- - <i>assúnto,</i>	to give charge of
- - <i>a táglio,</i>	to strike with the edge
- - <i>a travérso,</i>	to hit across
- - <i>a vedére,</i>	to give one to understand
	[vain hopes
- - <i>baggiáne, or gonfiáre alcúno,</i>	to puff one up with
- - <i>baldánza,</i>	to embolden
- - <i>bándo,</i>	to banish by proclamation
- - <i>bastonáte,</i>	to beat with a stick
- - <i>bríga,</i>	to trouble one
- - <i>cagiónne,</i>	to give cause
- - <i>cámpo,</i>	to give liberty
- - <i>cápo,</i>	to come to the end of the matter
- - <i>cápo máno,</i>	to go beyond reason in a business
- - <i>caróte,</i>	to make one believe any thing
- - <i>che pensúre,</i>	to give cause of suspicion
- - <i>compiménto,</i>	to finish
- - <i>credénza,</i>	to give credit to
- - <i>cróllo,</i>	to shake
- - <i>da bére,</i>	to give drink
- - <i>da dormire,</i>	to give one a night's lodging
- - <i>da mangiáre,</i>	to give one some food
- - <i>da ridere,</i>	to give cause of laughter
- - <i>de' cálei,</i>	to kick
- - <i>delle bótte,</i>	to beat
- - <i>delle calcágnà,</i>	to spur one, to kick
- - <i>delle coltéllate,</i>	to stab with a knife

Dare



<i>Dare delle máni,</i>	to strike with one's hands
- - <i>delle púgna,</i>	to cuff
- - <i>déntro,</i>	to fall to
- - <i>di brócca,</i>	to hit the nail on the head
- - <i>di cózzo,</i>	to butt as sheep do
- - <i>di gráppo,</i>	to snatch at
- - <i>di máno,</i>	to lay hold of
- - <i>di míra,</i>	to take aim at
- - <i>da parlár di sè,</i>	to give occasion to be talked of
- - <i>di pénnà</i>	to cancel a writing
- - <i>di pétto,</i>	to hit with one's breast
- - <i>di piátto,</i>	to strike flat
- - <i>di piglio,</i>	to catch hold suddenly of
- - <i>di púnta,</i>	to hit with a thrust
- - <i>di stoccáta,</i>	to give a thrust
- - <i>fastidio,</i>	to molest
- - <i>finóccchio,</i>	to give fair words
- - <i>fóndo,</i>	to sink
- - <i>fóndo álla róba,</i>	to waste one's property
- - <i>fóрма,</i>	to shape
- - <i>il battésimo,</i>	to baptize
- - <i>il buón ánno,</i>	to wish a happy new-year
- - <i>il buón giòrno,</i>	to bid one good-morrow
- - <i>il buón viággio,</i>	to wish one a good journey
- - <i>il buón arrívo,</i>	to bid one welcome
- - <i>il càne,</i>	to watch one
- - <i>il compíto,</i>	to give an end to
- - <i>il cubre ad una cósa,</i>	to apply one's self to a thing
- - <i>il dóssò,</i>	to turn one's back
- - <i>il mótto,</i>	to pass one's word
- - <i>il pássò,</i>	to give free passage
- - <i>il víso,</i>	to turn one's eyes on any thing
- - <i>imprestánza,</i>	to lead to
- - <i>indúgio,</i>	to put off time
- - <i>in sérbo,</i>	to give in keeping
- - <i>in su la vóce,</i>	to bid one speak lower
- - <i>in térra,</i>	to run a-ground
- - <i>in úno,</i>	to meet with one by chance
- - <i>la bála, dar la bérta,</i>	to mock one
- - <i>la ben venúta,</i>	to bid one welcome
- - <i>buóna máno,</i>	to give for drink
- - <i>la córda,</i>	to give the strappado, to be troublesome

<i>Dare la fáva,</i>	to give one's consent
- - <i>la mála pásqua,</i>	to vex one sadly
- - <i>l' allódola,</i>	} to coax, to flatter, to give fair words
- - <i>la quádra,</i>	
- - <i>la sója,</i>	
- - <i>la mála ventúra,</i>	to wish a man ill luck
- - <i>la máno,</i>	to give a helping hand
- - <i>la máno,</i>	to marry
- - <i>passo, (depecher),</i>	to dispatch
<i>Darsi spasso,</i>	to amuse one's self
<i>Dare l' anéllo,</i>	to marry
- - <i>la páлма,</i>	to yield the victory
- - <i>la paríglia,</i>	to give as good as he brings
- - <i>la spínta,</i>	to push one
- - <i>la pósta,</i>	to appoint the time or place
- - <i>la sálda,</i>	to stiffen or starch
- - <i>la strétta a qualcúno,</i>	to overreach one
- - <i>la trátta,</i>	to give leave to export goods
- - <i>la vóce,</i>	to raise a report
- - <i>la vólta,</i>	to turn as milk does, to overturn
- - <i>la vólta al cánto,</i>	to lose one's wits
- - <i>le calcáigna,</i>	to run away
- - <i>le mósse,</i>	to give a racer the start
- - <i>le spálle,</i>	to take to one's heels
- - <i>le prése,</i>	to let one take his choice
- - <i>l' último cróllo,</i>	to fall down dead
- - <i>martéllo,</i>	to make one jealous or suspicious
- - <i>ménda,</i>	to find fault
- - <i>módo,</i>	to help or support one
- - <i>nel berságlio,</i>	to hit the mark
- - <i>nell' idrópico,</i>	to fall into a dropsy
- - <i>nelle máni,</i>	to fall into the hands
- - <i>nelle scattáte,</i>	to fall into bad company
- - <i>nel víno,</i>	to find out the design of a thing
- - <i>nója,</i>	to tire one
- - <i>nóme,</i>	to spread a report
- - <i>nórma,</i>	to prescribe a rule
- - <i>óglio,</i>	to soothe one
- - <i>ómbra,</i>	to give suspicion
- - <i>ópera,</i>	to endeavour at a thing
- - <i>párte,</i>	to share or acquaint
- - <i>passáto,</i>	to omit

*Dare*

<i>Dare pásto,</i>	to feed one
- - <i>per Dio,</i>	to give for God's sake
- - <i>ricápito,</i>	to deliver safely
- - <i>sésto,</i>	to put in order
- - <i>spállá,</i>	to abet
- - <i>sténto,</i>	to give cause of sorrow
- - <i>un carpíno,</i>	to beat one soundly
- - <i>vísta,</i>	to seem to do a thing
- - <i>víta,</i>	to give time or life
- - <i>una fíntu,</i>	to make a feint
- - <i>una gira vólta,</i>	to take a turn
- - <i>un' occhiáta,</i>	to cast an eye on
- - <i>un grifóne,</i>	to strike one in the mouth
- - <i>un pax tecum,</i>	to stun one with a blow
- - <i>la vinta,</i>	to yield the victory
- - <i>si a,</i>	to apply one's self to
- - <i>si a che si sia,</i>	to be for any thing
- - <i>si a quálche cósá</i>	to give one's self up to any thing
- - <i>si a crédere,</i>	to believe
- - <i>si a dilétti,</i>	to give one's self up to pleasure
- - <i>si ad inténdere,</i>	to flatter one's self
- - <i>si ad úno,</i>	to give one's self up to one
- - <i>si attórno,</i>	to go the round
- - <i>si briga, nója, fastidio,</i>	to trouble one's self
- - <i>s' in préda,</i>	to yield one's self as a prey
- - <i>s' in úno,</i>	to refer one's self to one
- - <i>si maraviglia,</i>	to wonder at
- - <i>si martéllo,</i>	to vex one's self
- - <i>si páce,</i>	to live quietly
- - <i>si vánto,</i>	to brag, to boast

*Different significations of fare.*

<i>FAR animo,</i>	to give courage
- - <i>si ánimo,</i>	to take courage
- - <i>a proposito,</i>	to do on purpose
<i>Fatto a propósito,</i>	to be proper or fit
<i>Far mótto,</i>	to make a sign
- - <i>del brávo,</i>	to brag of bravely
- - <i>scélta,</i>	to choose
- - <i>pómpa,</i>	to boast
- - <i>il muso,</i>	to pout at one
- - <i>danári,</i>	to make money
	<i>Far,</i>

<i>Far gente, or soldati,</i>	to raise soldiers
<i>Il far della luna,</i>	the new moon
<i>Al far del giorno,</i>	at the break of day
<i>Sul far della notte,</i>	towards the evening
<i>Far di mestieri,</i>	to be necessary
- - guadagni,	to win
- - due volte l'anno,	to bear fruit twice a year
- - si innanzi,	to come forward
- - si in qua,	to approach or advance
- - si in là,	to go back
- - si in dietro,	to retire
- - brindisi,	to toast a health
- - capolino,	to deceive or ensnare
- - la spia,	to be spying
- - pace,	to agree
<i>Fate pace,</i>	agree among yourselves
<i>Far a bottino,</i>	to share alike
- - a capelli,	to pull one another by the hair
- - accoglienza,	to show kindness to one
- - a compasso,	to work by the compass
- - a concorrenza,	to strive, to vie
- - acquisto.	to gain
- - credere,	to make one believe
- - a gara,	to strive for the victory
- - agguati,	to lay ambushes
- - a pugno,	to box
- - all' amore,	to make love
- - alle coltellate,	to fight with knives
- - alle pugna,	to box
- - alto,	to halt
- - a mano,	to come to blows
- - a malincuore,	to do against one's will
- - a metà,	to do by halves
- - a pennello,	to do a thing exactly
- - appresto,	to make preparation
- - a regatta,	to struggle, or scramble
- - a farsela,	to take one's revenge
- - arrosto,	to roast meat
- - sapere,	to make one know
- - a sassi,	to fight with stones
- - tacere,	to make one be silent
- - avanzo,	to thrive
	<i>Far</i>

<i>Far báco báco,</i>	to play at bo-peep
- - <i>bándo,</i>	to proclaim
- - <i>béffe,</i>	to flout at
- - <i>bellín bellín,</i>	to soothe or fawn upon
- - <i>bisógno,</i>	to be needful
- - <i>bróglío,</i>	to make a hurly-burly
- - <i>buóna ruscita,</i>	to come to a good effect
- - <i>buóna vicinánza,</i>	to keep fair with one's neighbours
- - <i>buón fánco,</i>	to be merry and jovial
- - <i>buón partíto,</i>	to make a good offer
- - <i>cantáre,</i>	to make one yield
- - <i>cappelláccio,</i>	to beat a man with his own weapons
- - <i>cápo,</i>	to grow to a head
- - <i>cápo ad úno,</i>	to have recourse to one for help
- - <i>cápo in un luógo,</i>	to meet in some appointed place
- - <i>casélle,</i>	to pump a man of his secrets
- - <i>cáso,</i>	to make account of, or esteem
- - <i>cérca,</i>	to seek after
- - <i>cérechio,</i>	to make a ring
- - <i>cervéllo,</i>	to call his wits together
	[mugger]
- - <i>che che si stá alla mácchia,</i>	to do things in hagger-
- - <i>cipéglio,</i>	to look frowningly
- - <i>colezíone,</i>	to breakfast
- - <i>collezióne</i>	to make a collection
- - <i>comparsa,</i>	to make a show
- - <i>cómpra,</i>	to buy a bargain
- - <i>cóme lo sparviére,</i>	to live from hand to mouth
- - <i>congiúra,</i>	to conspire
- - <i>consérvá,</i>	to lay up in store
- - <i>cónto,</i>	to reckon
- - <i>cópia,</i>	to make a copy
- - <i>cordóglío,</i>	to lament
- - <i>cortéggio,</i>	to fawn upon one
- - <i>cóse di fáco,</i>	to do wonderful things
- - <i>cuore,</i>	to encourage
- - <i>da céna,</i>	to get supper ready
- - <i>del gránde,</i>	to take state upon one
- - <i>del cappéllo,</i>	to pull off one's hat
- - <i>di meno,</i>	to do without
- - <i>diviéto,</i>	to prohibit
- - <i>d'ócchio,</i>	to wink upon one

- [the world says  
*Far dózzo di buffóne*, to do a thing, and not care what  
 [pence  
 - - *d' una lancia un fuso*, to bring a noble to nine  
 [stone  
 - - *due chiódi in una cálda*, to kill two birds with one  
 - - *fúccia*, to set a good face on things  
 - - *fúgotto*, to pack up and be gone  
 - - *filáre úno*, to make one do any thing  
 - - *fórté*, to strengthen  
 - - *frétta*, to make haste  
 - - *frónte*, to face  
 - - *gábbo*, to flout at  
 - - *gála*, to be gay and merry  
 - - *galloria*, to show signs of joy  
 - - *génte*, to raise men  
 - - *giórnata*, to fight a battle  
 - - *grázia*, to do a favour  
 - - *gréppo*, to make mouths as a child  
 - - *grída*, to cry out  
 - - *grúzzolo*, to hoard up money  
 - - *ostería*, to set up an inn  
 - - *i fátti suóí*, to mind one's own business  
 - - *il balórdó*, to play the simpleton  
 [streets  
 - - *il bello in piázza*, to show one's fine clothes in the  
 - - *il buon pro* to do one good when one eats  
 - - *il cómpito*, to end one's task  
 - - *il diávolo*, to play the devil  
 - - *il gattóne*, to pretend not to see, or know  
 - - *il giórgio*, to strut in fine clothes  
 - - *il Latíno a caválla*, to be put hard to it  
 - - *il rómbó*, to make a rumbling noise  
 - - *il sánta*, to play the hypocrite  
 - - *il véрно*, to pass away the winter  
 - - *il séme*, to come to perfection  
 - - *istánza*, to be urgent with one  
 - - *farla ad úno*, to play any one a trick  
 - - *la busca*, to scramble for  
 - - *la fésta ad úno*, to kill one  
 - - *la fischiáta*, to make a whistling noise  
 - - *la gátta mórtá*, to play at bo-peep  
 Far

<i>Far la nínfa,</i>	to mince it
- - <i>la nótte,</i>	to pass the night
- - <i>ta rónnda,</i>	to walk the round
- - <i>la scárpa,</i>	to cut a purse
- - <i>la scopérta,</i>	to keep a watch
- - <i>la scórta,</i>	to be a guide
- - <i>le cárte,</i>	to deal at cards
- - <i>le paróle,</i>	to speak at large
- - <i>la lépre vécchia,</i>	to avoid a danger that's seen
- - <i>le spálle góbbe,</i>	to shrug up one's shoulders
- - <i>la síca,</i>	to flirt at one
- - <i>le spése,</i>	to bear one's charges
- - <i>le stimáte,</i>	to esteem one greatly
- - <i>leváta,</i>	to raise men
- - <i>le vólte del leóne,</i>	to continue walking in one place
- - <i>lo spasimáto,</i>	to over-play the lover
- - <i>lo spaventácchio,</i>	to brag much
- - <i>luógo, or piúzza,</i>	to give place
- - <i>mála riuscita,</i>	to have ill luck
- - <i>mála vicinánza,</i>	to be a bad neighbour
- - <i>mal d' ócchio,</i>	to have sore eyes
- - <i>mal pro,</i>	to do one no good
- - <i>máschera,</i>	to be masked
- - <i>mercáto,</i>	to cheapen
- - <i>mercè,</i>	to show mercy
- - <i>merénda,</i>	to eat one's luncheon
- - <i>mótto,</i>	to give notice of
- - <i>mótto ad úno,</i>	to salute or send word
- - <i>natále,</i>	to keep Christmas
- - <i>occhio,</i>	to wink at
- - <i>ogni possíbile,</i>	to do one's utmost
- - <i>opera,</i>	to do the same
- - <i>orécchio di mercánte,</i>	to pretend not to hear
- - <i>paragóne,</i>	to compare together
- - <i>partito,</i>	to make a match or bargain
- - <i>passággio,</i>	to pass over slightly
- - <i>passáta,</i>	to get easily through a business
- - <i>pásto,</i>	to eat a meal
- - <i>pátto,</i>	to make a bargain
- - <i>pedúccio,</i>	to soothe one
- - <i>pónta,</i>	to make an end
- - <i>pónta fálsa,</i>	to make a false thrust

<i>Far pópolo,</i>	to make one amongst the rest
- - <i>prézzo,</i>	to make much of
- - <i>préstito,</i>	to lend
- - <i>pro,</i>	to do good
- - <i>questióne,</i>	to question
- - <i>rabúffo,</i>	to chide
- - <i>ragióne,</i>	to do right or pledge one
- - <i>ricredénte,</i>	to make one change his opinion
- - <i>richiámo,</i>	to appeal unto
- - <i>róba,</i>	to heap up riches
- - <i>ruóta,</i>	to wheel or hover about
- - <i>sácco,</i>	to hoard up
- - <i>saccománo,</i>	to sack or ravage
- - <i>sálvo,</i>	to give a volley of shot
- - <i>sángue,</i>	to bleed
- - <i>sapére,</i>	to let one know
- - <i>scála,</i>	to come to a landing place
- - <i>scomméssá,</i>	to lay a wager
- - <i>scónto,</i>	to make an abatement
- - <i>se la,</i>	to go away
- - <i>sembiánte, or vísta,</i>	to make a show of
- - <i>sfoggi,</i>	to make a fine show
- - <i>sicurtà,</i>	to be bound
- - <i>spálla,</i>	to back one
- - <i>stáre,</i>	to over-reach one
- - <i>stár fórté,</i>	to over-reach one cunningly
- - <i>stáre a ségno,</i>	to keep one under
- - <i>stáre a stecchéttó,</i>	to force one to his obedience
- - <i>tantára,</i>	to be gay and merry together
- - <i>tavoláccio,</i>	to prepare for good cheer
- - <i>tempóne,</i>	to live a merry life
- - <i>tésta,</i>	to make head
- - <i>trébbio,</i>	to live merrily in good company
- - <i>il tríbolo,</i>	to cry for money
	[bottom
- - <i>tutte le úova in un panière,</i>	to venture all in one
- - <i>valére,</i>	to cause to prevail
- - <i>vedúta, vísta, fínta,</i>	to make a show
- - <i>vedúta</i>	to make one believe what is not
- - <i>véla,</i>	to sail
- - <i>vélo,</i>	to make resistance
- - <i>véxi,</i>	to caress
	<i>Far</i>



<i>Far una bravata,</i>	to make a bravado
- - <i>un cavalletto ad uno,</i>	to cheat one
- - <i>una trincata,</i>	to make a merry drinking
- - <i>una giôstra ad uno,</i>	to put a jest upon one
- - <i>una prédica ad uno,</i>	to admonish one fairly
- - <i>un farfâllone,</i>	to make some mistake
- - <i>uno sfrégio ad uno,</i>	to mark one in the face
- - <i>un manichétto,</i>	to point at one in scorn
- - <i>un marrône,</i>	to commit a great error
- - <i>un passerôtto,</i>	to do a thing hand over head
- - <i>un pénzolo,</i>	to be hanged by the neck
- - <i>uno smâcco ad uno,</i>	to affront one
- - <i>uno stâglio,</i>	to fix
- - <i>un tiro,</i>	to shoot or play a prank
- - <i>vuotâre la sèlla,</i>	to supplant a man
- - <i>uova,</i>	to lay eggs.

### *Different significations of stâre.*

We use the verb *stâre* to mark an action of repose, by putting the verb which follows in the gerund, or infinitive, with *a* or *ad*.

<i>Sta studiâdo, or sta a studiâre,</i>	he studies
<i>Stânno scriviâdo, or stânno a scrîvere,</i>	they write
	[together
<i>Starête leggêdo, or a leggêre insiême,</i>	you will read

*Stâre* has several other significations ; as,

<i>Star in piedi.</i>	to stand upright
- - <i>bene o mâle,</i>	to be well or ill
- - <i>su, to rise ; stâte su,</i>	rise
- - <i>già,</i>	to sit down
<i>Stâte giù,</i>	sit down
<i>Star a sentîre, to listen ; sto a sentîre,</i>	I listen
- - <i>a sedêre,</i>	to be sitting
<i>Stâte a sedêre,</i>	sit down
<i>Sta bêne,</i>	it is well, it is very well
<i>Star per uscîre,</i>	to be just going out
- - <i>bene a cavâllo,</i>	to sit well on horseback
- - <i>in càsa,</i>	to stay at home
- - <i>lêto,</i>	to be upon one's guard
	<i>Star</i>

<i>Star su le búrle,</i>	to jest, or banter
- - <i>sáldo,</i>	to hold out stoutly
- - <i>per cadére,</i>	to be ready to fall
- - <i>per morire,</i>	to be like to die
- - <i>in dúbbio,</i>	to be in doubt
- - <i>a vedére,</i>	to expect the issue
- - <i>con le máni alla cintúra,</i>	to stand idly
- - <i>su la súa,</i>	to look grave
<i>Questo vi sta béne,</i>	that becomes you well
<i>Questo non mi sta béne,</i>	that does not become me
<i>Star a báda,</i>	to linger or expect
- - <i>a bottéga,</i>	to mind one's shop
- - <i>a crépa cuóre,</i>	to live at heart's grief
- - <i>ad alcúno,</i>	to be at any man's turn
- - <i>ad ascoltáre,</i>	to hear
- - <i>in diságio,</i>	to be uneasy
- - <i>a dormíre,</i>	to lie sleeping
- - <i>a dozzína,</i>	to board
- - <i>a fare,</i>	to be doing
- - <i>a frónte,</i>	to out-face
- - <i>a gála,</i>	to float
- - <i>a giacére,</i>	to be lying down
- - <i>al détto,</i>	to rely on a person's word
- - <i>alla pósta,</i>	to watch for an opportunity
- - <i>all' erta,</i>	to look heedfully about
- - <i>alle vedétte,</i>	to stand centinel on a tower
- - <i>allégro,</i>	to live or be merry
- - <i>al móndo,</i>	to live in the world
- - <i>a locánda,</i>	to live in a hired room
- - <i>al parágone,</i>	to bear the touchstone
- - <i>a martélló,</i>	to live in anxiety
- - <i>in perícólo,</i>	to be in danger
- - <i>a pétto,</i>	to be opposite
- - <i>a pigióné,</i>	to live in a rented house
- - <i>appoggiáto,</i>	to lean upon
- - <i>appréso,</i>	to stand or dwell near
- - <i>a ségno,</i>	to stand near the mark
- - <i>in speránza,</i>	to live in hopes
- - <i>aspettándo,</i>	to expect
- - <i>a sténto,</i>	to live in distress
- - <i>attórno,</i>	to stand about
- - <i>a tu per tu,</i>	to be free and easy
	<i>Star</i>

<i>Star a úno,</i>	to depend upon one
- - <i>béne a càsa,</i>	to be well at home
- - <i>buóna pèzza,</i>	to stand a good while
- - <i>càlido,</i>	to lie warm
- - <i>chétò,</i>	to be hushed
- - <i>con àltri,</i>	to live with others
- - <i>del débito,</i>	to answer for a debtor
- - <i>di buóna vòglia,</i>	to be merry
- - <i>di mála vòglia,</i>	to be sad
- - <i>di sópra,</i>	to lie over
- - <i>di sótto,</i>	to lie under
- - <i>frésco,</i>	to be badly off
- - <i>in agguátò,</i>	to lie in wait
- - <i>in bilància,</i>	to stand in doubt
- - <i>innánzi,</i>	to stand before
- - <i>in àrmi,</i>	to be in arms
- - <i>in cèrvèllo,</i>	to have a care, or to be wary
- - <i>in létto,</i>	to be a-bed
- - <i>in orécchio,</i>	to hearken
- - <i>in pendénte,</i>	to be in suspense
- - <i>in rischio,</i>	to be in danger
- - <i>in sè,</i>	to be positive
- - <i>in sentóre,</i>	to listen with suspicion
- - <i>in sospétto,</i>	to be suspected
- - <i>in su' l puntìglio,</i>	to stand upon punctilios
- - <i>in vùlla,</i>	to live in the country
- - <i>in zúrlo,</i>	to stand in a maze
- - <i>lontáno,</i>	to live far
- - <i>per,</i>	to stand for, to be about
- - <i>sópra di sè,</i>	to presume too much on one's self
- - <i>sàno,</i>	to be in health
- - <i>su' l avvisò,</i>	to be prepared
- - <i>su' l dùro,</i>	to be obstinate
- - <i>su' l ritròso,</i>	to be coy
- - <i>su' l tirátò,</i>	to stand upon strict points
- - <i>tra' l sì e' l no,</i>	to be in suspense
- - <i>vicino,</i>	to be neighbours
- - <i>vigilánte,</i>	to be watchful
- - <i>zitto,</i>	to be silent
- - <i>sulla caccia,</i>	to be very fond of hunting

*Different significations of avere.*

- AVER* dell' uómo da béne, to appear as an honest man  
 - - del miracolo, to look as a miracle  
 - - caro, *aver* a caro, to be well pleased  
 - - a béne, to approve of  
 - - per béne, to like or consent  
 - - per mále, to disapprove of  
 - - a mále, to dislike  
 - - a cuore, to have at heart  
 - - il capo altróve, to think of other things  
 - - da fare, to be busy  
 - - in prégio, in istíma, to esteem  
 - - in ódio, to hate  
 - - per cóstume, to be wont  
 - - [believe him ignorant  
 - - signifies to believe; as, *l'ho per ignoránte*, - - I  
 - - il vizio, nelle óssa, to be very vicious  
 - - a capitale, to esteem much  
 - - a cura, to be intrusted with  
 - - da dare, to have to give  
 - - a dispetto, to have in despite  
 - - a dispiacére, to be displeased with  
 - - fastidio, to loath  
 - - age, to be at ease  
 - - a gráda, to like  
 - - alle máni, to have in hand  
 - - a máni, to have ready at hand  
 - - a mente, to remember well  
 - - ánimo, to have courage or a mind to  
 - - a noja, to dislike  
 - - a pétto, to have at heart  
 - - ardire, to dare  
 - - a scherno, to scorn  
 - - a schifo, to loath  
 - - a vile, to hold very cheap  
 - - bel témpo, to live a merry life  
 - - buona voce, to be well spoken of  
 - - [for a trifle  
 - - che si sia per un pézzo di páne, to have a thing  
 - - cimiére ad ógni elmétto, to be ready for any thing  
*Aver*

<i>Aver da tornáre,</i>	to be about to return
- - <i>del vódo,</i>	to have little sense
- - <i>déstro,</i>	to have fit occasion
- - <i>di che,</i>	to have wherewith
- - <i>dietro,</i>	to contemn
- - <i>di grázia,</i>	to take it as a favour
- - <i>fáccia,</i>	to dare
<i>Non aver faccia,</i>	to blush for shame
<i>Aver fatica,</i>	to have trouble
- - <i>féde in,</i>	to confide in
- - <i>frédito in piédi,</i>	to be in great want
- - <i>frétta,</i>	to be in haste
- - <i>fúmo,</i>	to be proud
- - <i>gola,</i>	to have a longing desire
- - <i>il capo a' grilli,</i>	to have one's wits wool-gathering
- - <i>il cavélllo, a oríuoli,</i>	to be fickle
- - <i>grand' opinione,</i>	to presume much on one's self
- - <i>d' úopo,</i>	to have need
- - <i>il cervélllo che vóli</i>	to have a roving head
- - <i>il cimérrro,</i>	to have a whim in one's head
- - <i>il suo piéno,</i>	to have one's full allowance
- - <i>il torto,</i>	to be in the wrong
- - <i>in conségna,</i>	to have in trust
- - <i>in cónto,</i>	to have esteem of
- - <i>in guárdia,</i>	to keep
- - <i>in negligénza,</i>	to be careless
- - <i>in órdine,</i>	to have in readiness
- - <i>sulle dita,</i>	to have at one's finger's ends [hands]
- - <i>la pálla in máno,</i>	to have the law in one's own
- - <i>l' osso nel manéglio,</i>	to have an itching for gaming
- - <i>lingua,</i>	to have notice of a thing
- - <i>l' óchio al pennélllo,</i>	to mind one's business
- - <i>l' osso del poltróne,</i>	to have a bone in one's leg
- - <i>le campáne grósse,</i>	to be deaf
- - <i>la máno al vóto,</i>	to hold one fast at his pleasure
- - <i>la tranéygole,</i>	to take one thing for another
- - <i>lúgo,</i>	to be expedient
- - <i>mála gátta da peláre,</i>	to have an ill crow to pluck
- - <i>mála vóce,</i>	to be ill spoken of
- - <i>mále campáne,</i>	to be deaf
- - <i>mangiáto noci,</i>	to have the absent ill spoken of

<i>Aver martéllo,</i>	to be passionately jealous of
- - <i>mézzo, or módo,</i>	to be able, or have means
- - <i>nell' idéa,</i>	to bear in mind
- - <i>óbbligo,</i>	to be obliged
- - <i>ócchio,</i>	to have a fair outside
- - <i>ócchio d' aquila,</i>	to have a sharp look
- - <i>odóre,</i>	to have an idea of a thing
- - <i>ómbra,</i>	to be suspicious of
- - <i>paúra,</i>	to be afraid
- - <i>pensiére,</i>	to be full of care, or thoughtful
- - <i>per scusáto,</i>	to excuse one
- - <i>piéde,</i>	to get footing
- - <i>poco sále in zúcca,</i>	to have but little sense
- - <i>ragióne da véndere,</i>	to have reason to spare
- - <i>sdégno,</i>	to disdain
- - <i>sónno,</i>	to be sleepy
- - <i>toccáto la códa di mal pélo,</i>	[crime to be tainted with some
- - <i>sulla púnta délla língua,</i>	[end to have at one's tongue's
- <i>tútto 'l suo in su'l tavoliére,</i>	[stake to have one's all at

### Different significations of *éssere*.

<i>E'SSER per fare,</i>	to be just going to do
- - <i>da quálche cósà,</i>	to be good for something
- - <i>da póco,</i>	to have but little sense
- - <i>da niénte,</i>	to be good for nothing
- - <i>a cavállo,</i>	to be out of trouble or pain
	[able
<i>Non ésser da tánto,</i>	not to be capable of, not to be
<i>Esser di giovaménto,</i>	to help, to assist
- - <i>di buóna náscita,</i>	to come of a good family
	[condition
- - <i>per la mála via,</i>	to be ruined, to be in a bad
- - <i>per le frátte,</i>	to be undone or ruined
- - <i>fuór di Bológna,</i>	to be ignorant
	<i>Esser</i>

<i>Esser a ferri,</i>	to lie close together
- - <i>a grádo,</i>	to be acceptable
- - <i>a mal partíto,</i>	to be in a bad taking
- - <i>a pártè,</i>	to be partaker of
- - <i>in questióne,</i>	to squabble
- - <i>ben vedúto,</i>	to be kindly entertained
- - <i>d'avviso,</i>	to deem
- - <i>béne in gámbe,</i>	to be strong and lusty
- - <i>bríllo,</i>	to be tipsy
- - <i>dánno,</i>	to be pitied
- - <i>di póca leváta,</i>	to be of small worth
- - <i>di tésta,</i>	to be harebrained
- - <i>fórza,</i>	to be constrained
- - <i>in détto,</i>	to have good luck at play
- - <i>in assétto,</i>	to be prepared
- - <i>in détto,</i>	to be agreed
- - <i>in disgrázia,</i>	to be in disgrace
- - <i>in éssere,</i>	to be in state, quality, and condition
- - <i>in facénda,</i>	to be busy
- - <i>in fióri,</i>	to be in one's prime
- - <i>in fortúna,</i>	to be lucky
- - <i>in piéga,</i>	to be bending
- - <i>in predicaménto,</i>	to be in consideration
- - <i>largo di bócca,</i>	to be a great talker
- - <i>luógo,</i>	to be convenient
- - <i>mála lingua,</i>	to sow distrust among friends
- - <i>mal vedúto,</i>	to be unwelcome
- - <i>páce,</i>	to be quits at play
- - <i>tenúto,</i>	to be beholden to
- - <i>una cóppa d' oro,</i>	to be one in a thousand

*Different significations of sapére.*

<b>SAPE'RE,</b>	signifies to know or perceive
- - <i>a ménte,</i>	to know by heart
- - <i>a ména díto,</i>	to have at one's fingers' ends
- - <i>mále,</i>	to displease, to smell ill
<i>Quésto mi sa mále,</i>	that displeases me
<i>Sapér di buóno, sapér buóno</i>	to smell well
- - <i>di cattivo,</i>	to smell ill
- - <i>di múffo, or di múcido,</i>	to have a mouldy smell

<i>Sapér di niénta,</i>	to have no smell, to smell of nothing
- - <i>trappo di póvero</i>	to appear poor
- - <i>trovar il pelo nell' uovo,</i>	[sharp to be cunning, to be
<i>Ti so dire,</i>	I can tell thee
<i>Sapér di lettere,</i>	to have a smattering of learning
- - <i>di múschio,</i>	to taste or smell of musk
- - <i>di séeco,</i>	to smell of the cask
- - <i>méglio,</i>	to take in better part
- - <i>per il sénno,</i>	to know by rote
- - <i>grádo di chetohessia,</i>	to be pleased with any thing

### Different significations of *tenére*.

<i>TENE'RE da úno,</i>	to be of one's side
- - <i>a báda,</i>	to amuse one
- - <i>in contráριο,</i>	to be of a contrary opinion
- - <i>per gálant' uómo,</i>	to believe one honest
<i>Lo téngo per mátto,</i>	I take him to be mad
<i>Tenére le lágrime,</i>	to forbear weeping
<i>Non ho potuto téner le risa,</i>	I could not forbear laughing
<i>Tenére le risa,</i>	to forbear laughing
- - <i>alla trácia,</i>	to pursue [a person
- - <i>cónto ad úno,</i>	to make an account of, to esteem
- - <i>la per sè,</i>	to keep a thing to one's self
<i>Tenetéla per vói,</i>	keep it for yourself
<i>Tenér a mēte,</i>	to call to mind
- - <i>la favélla ad úno,</i>	to hinder one from speaking
<i>Tener a battéssimo,</i>	to stand godfather
- - <i>mano al furto,</i>	to be accessory to a theft
- - <i>carrózza e servitóri,</i>	[vants to keep a coach and ser-
<i>Uéni quéstó,</i>	take this (in the imperative)
<i>Tenér il sácco,</i>	to hold the bag
<i>Tenére la battúta,</i>	to beat time in music
- - <i>l' invíta,</i>	to accept what is proposed
- - <i>a diétta,</i>	to keep low in diet
- - <i>a ciménto,</i>	to hold to a trial
- - <i>a sténto,</i>	to keep in pain
- - <i>óvte bandíta,</i>	to keep open house
	<i>Tener</i>



<i>Tener dozzina,</i>	to keep a boarding house
- - <i>a bûda,</i>	to hold in suspense
- - <i>il bordéne,</i>	to be still in one's mind
- - <i>fârmo,</i>	to keep one's word
- - <i>in dôcca,</i>	to keep a secret
- - <i>le pôste,</i>	to hold stakes
- - <i>mâno,</i>	to lend a hand
- - <i>mênte,</i>	to heed
- - <i>mercâto,</i>	to bargain
- - <i>ragiône,</i>	to judge according to law
- - <i>parlamêto,</i>	to hold a parley
- - <i>in sospêso,</i>	to hold in suspense
- - <i>per fêde,</i>	to take upon trust
- - <i>trattâto,</i>	to hold correspondence with

*Different significations of volére.*

<i>VOLE'RE,</i>	signifies to believe; as
<i>Vôgtiono alcûni,</i>	some believe
<i>Volêrta con ûno,</i>	to have a spite against one
<i>Volêr bêne,</i>	to love
- - <i>mâle,</i>	to hate
- - <i>più tôsto,</i>	to have rather
- - <i>qualsivôglia,</i>	whatsoever
<i>Le cose vôgliono êssere cosî,</i>	things must be so
<i>Sî vuôle,</i>	they will, or will have
<i>Volêr dire,</i>	to mean
- - <i>mêglio,</i>	to have rather
- - <i>la baja,</i>	to affect mocking
- - <i>la gâtta,</i>	to pick a quarrel with one
- - <i>mâle a môrte,</i>	to hate deadly
<i>Volêsse pur Dio,</i>	oh! would to God

*Different significations of venîre.*

<i>VENIR</i>	[faint] <i>mêno, venîr mênso,</i>	to fall into weakness, or
- -	<i>in sùcchio,</i>	to have one's mouth water
- -	<i>in sôrte,</i>	to fall to one's lot
- -	<i>sôto il nôme,</i>	to go by the name of

<i>Venir stimáto,</i>	to be esteemed
- - <i>biasimáto,</i>	to be blamed
- - <i>alle strétte,</i>	to come to a conclusion
<i>Non mi vién béne,</i>	it does not please me
<i>Quésto vi vién béne,</i>	that becomes you well
<i>Quánti véne véngono ?</i>	how many must you have
<i>Méne véngono dúe,</i>	I must have two of them
<i>Mi viéne vógliá,</i>	I have a mind
<i>Venir adósso,</i>	to fall upon
- - <i>al di sópra,</i>	to have the upper hand
- - <i>alle prése,</i>	to come to close fight
- - <i>alle brútte,</i>	to come to foul words
- - <i>a battágliá,</i>	to fight a battle
- - <i>a béne,</i>	to come to good
- - <i>a díre,</i>	to import or mean
- - <i>álle máni,</i>	to come to blows
- - <i>détto,</i>	to be said
- - <i>pósti gli ócchi,</i>	to fix one's eyes on
- - <i>fallíto,</i>	to miss one's aim or purpose
- - <i>scontráto,</i>	to meet withall
- - <i>a táglío,</i>	to suit well
- - <i>trováto,</i>	to happen to find

### Of the Particles *ci* and *vi*.

*CI* signifies *us* ; he speaks to us, *ci párla*, &c. *VI* signifies *you* ; he speaks to you, *vi párla* ; he gives you, *vi dà*,

*Ci* and *vi* are adverbs of place ; as,

*Ci siámo*, we are here, there, or at it.

*Vi andrémo*, we will go there.

*Ci* and *vi* are conjunctive pronouns, when they signify *us* and *you* ; and when *ci* and *vi* signify *there*, *at it*, &c. they are adverbs of place.

### Different significations of *che*.

*CHE* signifies *that*, *who*, *whom*, *that he*, *that she*, *that they*, *which*, *what* ?

*Che*

*Che* signifies *what*; mas. what man is that? *che uómo è?* *Che?* what? fem. what house? *che cása?*

*Che?* what? plural mas. what books have they? *che libri hánno?*

*Che*, plural fem. what lessons? *che lezióni?*

*Chè* signifies *because*; *chè la donna nel desiár è ben di noi più frále*, because a woman is much more weak in her desires than we are. *GUARÍNÍ nel Pástor Fido.*

*Che* signifies *so that*, or *in that manner*. I will do it, so that, or in that manner, that you shall be contented, *farò che saréte contento.*

### *Different significations of vía.*

*VIA* signifies *the way*; example, by the way of Paris, *per la vía di Parigi.*

*Vía* is put after the verbs *andáre*, *passáre*, *condúrre*, *fuggíre*, *gettáre*, and then these verbs have more force and elegance; as,

<i>Andár vía,</i>	to go away.
<i>Va' vía,</i>	get thee away,
<i>Pássa vía, furfánte,</i>	get thee gone, scoundrel.
<i>Condúr vía,</i>	to take away.
<i>Fuggir vía,</i>	to run away.
<i>Gettáte vía quéstó,</i>	throw this away.

*Vía* signifies *much*: as, much more learned, *vía più dótto.*

*Vía* signifies *come*; as, come, come, gentlemen, do not fear, *vía, vía, signóri, non teméte.*

*Vía* is sometimes taken for *vólta*; example, *tre vía tre sòno nóve*, three times three make nine; *quáttro vía quáttro sòno sédici*, four times four make sixteen.

*Vía* signifies *the means*; as, by the means of the passages in the holy fathers, *per vía de' testi de' santi pádri.*

### Different significations of *da*.

*DA* is oftentimes the ablative of the indefinite article, and signifies in English *from* ; example, *ho ricevúto da Piétro*, I have received from Peter.

*Da'* with an apostrophe is the ablative of the definite article, and signifies *from the*, or *by the* : example, *è stimáto da' Francési*, he is esteemed by the French.

*Dà* signifies *he gives* ; example, *mi dà buóna spóránza*, he gives me good hopes, &c.

*Da* signifies *upon the faith* ; example, *da galánt-uómo*, upon the faith of an honest man.

*Da* signifies *like* ; example, *ha trattáto da galánt'uómo*, he has acted like an honest man. *V. S. párla da amíco*, you speak like a friend.

*Da* signifies *of*, or *to put* ; example, *una scátola da tabácco*, a snuff-box, or a box to put snuff in.

*Da* signifies *about* ; example, *un uómo attémpato da cinquant' ánni*, a man about fifty years old.

*Da* signifies *from* ; example, from Rome to Paris, *da Róma fino a Parigi*. *Da che vi vídi*, since I saw you.

*Da* before infinitives signifies *to be* ; example, *it is easy to be seen*, *è fácele da vedére*.

### Different significations of *per*.

*PER* signifies *for* ; example, for me, *per me*.

*Per* signifies *through*, or *all over* ; example, through or all over the city, *per tútta la città*.

*Per* signifies *during* ; as, during a year, *per un ánno*.

*Per* signifies *to fetch*, and *seek after* ; example, go fetch some wine, *andáte per víno* ; go for a physician, *andáte per un médico*.

*Per* signifies *how* ; example, how good soever it be, *per buóno che sia*.

*Per* signifies *each* or *every* ; example, one in each hand, *uno per máno*.

*Per* signifies *just* or *ready to* ; example, he is just going away, he is ready to go, *è per partire*.

*Per*

*Per* signifies *every one* ; example, every one, *un per uno*.

*Per* signifies *depending on* ; example, it does not depend on me, *non résta per me*. It signifies, *as far as* ; example, as far as I see, *per quel che vèdo*.

*Per* signifies *as for* ; example, as for me, *io per me*.

*Per ánche* signifies *not yet* ; example, I have not seen him yet, *non l'ho per ánche veduto*.

*Different significations of si, ne, and pur or pure.*

THOUGH the following particles *si, ne, pur* or *pure*, are not prepositions, yet their vast extent and signification in Italian has induced me to insert the different acceptations of them here, for the greater ease and advantage of the learner.

### SI

Signifies *it is, they, men, the world, yes, so, so as, as much, as well, until, nevertheless, himself, &c.*

#### Examples,

<i>Si dice,</i>	it is said,
<i>Si áma, or si ámano,</i>	they love.
<i>Si dirà,</i>	the world, or people will say.
<i>Sì, signóre,</i>	yes, sir.

*Cavalière sì avventurato non fu mái,* never was there so fortunate a gentleman.

*Sì per il mio, quánto, per il vostro intérésse,* as well for my interest as your's.

*Sì la móglie come il marito,* as well the wife as the husband.

*Sì vi ámo, perchà,* nevertheless I love you, because.

*Egli si ricordò,* he or she remembered.

\* \* \* Note, that when *si* is accented, it is always an adverb.

### NE

Signifies *nor, neither, in the, with, hence, thence, away, at it, of it, us, from us, none, any, some, thereof, else, &c.*

Examples,

## Examples.

*Nè quèsto, nè quéllo vi concèdo*, I grant you neither this nor that.

*Spasseggiándo ne' cámpi*, walking in the fields.

*M'incontrái me miéi amíci*, I met with my friends.

*Váttene pe' fatti tuói*, get thee hence about thy business.

*Egli sene viéne alla vólta nóstra*, he is coming towards us.

*Egli ne ha tólto il nóstro ripóso*, he has taken our rest from us.

*Io méne vado*,

I am going away.

*Sene ride*,

he laughs at it.

*Sene laménta*,

he complains of it.

*Egli ci diéde il buón dì*,

he bade us good morrow.

*Io non ne ho*,

I have none.

*Se ne avéssi*,

if I had any.

*Vene faréi párté*,

I would give you some.

*Voi ne potréte dispórre*,

you may dispose of it.

\* \* Note, that when *nè* is accented, it is always an adverb.

*Pur* or *púre*

Is a particle of great use and elegance in the Italian language, and signifies in English, *yet, although, moreover, besides, notwithstanding all conditions, in the end, when all is said and done, so much as, not only, in case, surely, even, at least, needs, or of force* : as it would be tedious to give examples of all the different significations of this extensive particle, I shall only mention the following phrases :

## Example,

*Pur adéssó*,

even now.

*Pur óra*,

just now.

*Pur mò*,

at this instant.

*Pur allóra*,

even then.

*Pur assái*,

too, too much.

*Pur paróle ?*

what ; nothing but words ?

*Pur púre*,

yet, for all that.

\* \* Note, that the following particles, *di, è egli, sibben, nè già, pur me, che, il*, have often no signification at

at all, but are used as expletives by way of embellishing the discourse. See the eighth Treatise, chapter 1, of Expletives.

## FIFTH TREATISE.

*Of COMPOSITION, and Rules for Writing and Speaking Italian, contained in a few Themes.\**

AFTER we have learned the auxiliary verbs, and the three conjugations, we may begin to translate English into Italian, and observe the rules of concordance: and, if we think proper, we may compose the following themes, upon the principles of the Italian language, without looking at the Italian that is put after the English, except it be to compare it with the translation.

The first is upon the *articles*.

The second upon the verb *avere*.

The third upon the verb *essere*.

The fourth upon the pronouns *mi, ti, ci, vi, gli*.

The fifth upon the particle *si*.

The sixth upon *there is, there was, there will be, there has been*.

The seventh upon the articles *of the, of, &c.*

Be careful in composing these themes, as they contain a great many niceties in the Italian tongue. I have put them in Italian, word for word, to render them the more easy. The words marked with a number, show that there are some rules to be observed, as appears by the page which follows the Italian theme.

\* The student is also recommended to consult BOTTARELLI'S EXERCISES upon the various parts of Italian speech, and referring to the rules of this grammar.

## THEME

*On the Articles.*

My brother's fancy and desire for the study of the Italian language, are the cause that the passion he had for hunting, gaming, and musical instruments, is at present much abated; if he had believed the advice you gave him in the President's garden, when he spoke to us of the wit of that gentleman, who was much esteemed by the king, he would then have begun to have studied the principles of it, he would at present have known part of the difficulties, and would have made a great many journeys with the nephew of a great prince, who would have had him.

<sup>1</sup> *LA voglia, e 'l desiderio, di mio fratello, per lo studio*  
<sup>2</sup> *della lingua Italiana, sono cagione, che gli ardori che*  
<sup>3</sup> *aveva per la caccia, i giuochi, e gli stromenti di musica,*  
<sup>4</sup> *sono adesso molto moderati: se avesse creduto agli avvisi*  
<sup>5</sup> *che gli davate nel giardino del signor Presidente, quando*  
<sup>6</sup> *ci parlava dell'ingegno di quel gentiluomo ch'era tanto*  
<sup>7</sup> *stimato dal re, avrebbe allora cominciato a studiarne i*  
<sup>8</sup> *principj, saprebbe adesso una parte delle difficoltà, ed*  
<sup>9</sup> *avrebbe fatto molti viaggi col nipote d'un gran principe*  
<sup>10</sup> *che lo voleva avere.*

This theme, and those which follow, are translated word for word.

The number 1 shows that *'l* is in the place of *il*; see page 171.

Number



Number 2 teaches that we must say *dì mio*, and not *del mio*; see page 69.

3. *lo*, and not *il*, p. 36.

4. *ghì*, and not *gl'*, p. 38.

5. *i* is better than *li*, p. 38.

6. *giuóchi*, and not *giuóci*, p. 49.

7. *gli*, and not *li*, p. 38.

8. *se avésse*, and not *se avéva*, p. 90.

9. *agli avvísti*, and not *gl' avvísti*, p. 38.

10. *gli*, and not *lui*, p. 64.

11. *nel*, and not *in il*, p. 41.

12. *del*, and not *dello*, p. 36.

13. *signór Presidente*, and not *signóre*, p. 173.

14. *ci*, and not *noi*, p. 66.

15. *dell'*, and not *del*, p. 38.

16. *quel*, and not *quello*, p. 56.

17. *dál*, in the ablative, p. 95.

18. *studiárne*, and not *ne studiáre*, p. 67.

19. *i* for *li*, p. 37.

20. *príncipi*, and not *príncipi*, p. 50.

21. *difficoltà*, and not *difficoltè*, p. 44.

22. *viággi*, and not *viaggii*, p. 50.

23. *col*, and not *con il*, p. 43.

24. *gran*, and not *grande*, p. 56.

25. *lo*, and not *il*, p. 73.

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### THEME,

*In which all the tenses of the Verb avére are inserted.*

I have the curiosity to know if you have done the business I had recommended to you?

If I had had time, I would have done it; but not having had it, I have not been able to do it.

You would have had it if you had been willing, and if you had not played so much.

I have quitted play altogether, to have my mind at rest.

I shall therefore have some hopes that you will work for me.

It is reasonable that I take care of your affairs, since you take care of mine.

Have some of mine, and I will have some of yours.

<sup>1</sup> *Ho la curiosità di sapere se avete fatto l'affaire che*  
<sup>2</sup>  
<sup>3</sup> *v'avevo raccomandato?*

<sup>4</sup> *Se avessi avuto il tempo, l'avrei fatto, ma non avén-*  
<sup>5</sup> <sup>6</sup>  
<sup>7</sup> *dolo avuto, non l'ho potuto fare.*

<sup>8</sup>  
*L'avreste avuto, se aveste voluto, e se non aveste*  
*giuocato tanto.*

<sup>9</sup>  
*Ho lasciato il giuoco affatto, per avere lo spirito in*  
*ripóso.*

<sup>10</sup>  
*Avrò dunque qualche speranza, che lavorerete per me.*

<sup>11</sup> <sup>12</sup>  
*E' ragionevole ch'abbia cura de' vostri affari, giacchè*  
<sup>13</sup>  
*n'avete de' miei.*

<sup>14</sup> <sup>15</sup>  
*Abbiatene de' miei, e n'avrò de' vostri.*

1. *curiosità* with an accent, p. 176.

\* *se avete*, we use the plural, though we speak but to one person, p. 253.

2. *l'affaire*, and not *lo affaire*, p. 36.

3. *v'avevo* for *vi avevo*, p. 172.

4. *avessi*, and not *avevo*, p. 90.

5. *l'avrei*, for *lo avrei*, p. 172.

6. *avendolo*, and not *lo avendo*, p. 41.

7. *l'ho*, for *lo ho*, p. 172.

8. *aveste*, and not *avevate*, p. 90, 91.

9. *avere*, without an *h*, p. 29.

10. *avrò*, with an accent, p. 177.

11. *ch'abbia*, and not *che abbia*, p. 172.

12. *de'* is better than *delli*, p. 37, 172.

13. *n'avete*, instead of *ne avete*, p. 172.

14. *de'* is better than *delli*, p. 37, 172.

15. *n'avrò* for *ne' avrò*, p. 172.

*On the Tenses of the Verb éssere.*

*Vii*

11

*Vi saréi andato, è véro, se mio fratéllo fósse stato quí,*

12

*quando quéi signori érano con vói all' armata ; ma non*

13

*esséndoci, fúi obbligato di restár in Parigi.*

1. *essere stato*, and not *avére stato*, p. 84.
2. *essere stato*, and not *esser stato*, p. 174.
3. *nel*, and not *in il*, p. 42.
4. We do not express *they*, p. 205, 206.
5. *uómo*, in the plural *uómini*, p. 48.
6. *se*, before the imperfect, p. 90.
7. *quel* and *quello*, p. 172.
8. *con lóro*, and not *col lóro*, because *lóro* is a pronoun conjunctive, p. 203.
9. *vi*, and not *ci*, p. 151.
10. *alcúni*, and not *qualche*, p. 75.
11. *se mio*, and not *se il mio*, p. 69.
12. *quéi* or *quelli*, p. 70.
13. *esséndoci*, and not *ci esséndo*, p. 67.

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## T H E M E

*On the Pronouns conjunctive mi, ti, ci, vi, gli, le.*

You had promised me that you would send us the book which he had asked of you, and you have not sent it to us.

I had promised it to you, it is true, I remember it ; but you should have sent to ask it of me, and I would have sent it to you.

Do not put yourself to any more trouble about it. I know that my sister has one of them : here is my servant, I will bid him go to her house to ask it of her. Go directly to my sister's, do not stay any where ; thou shalt tell her, that I beg her to lend me her manuscript ; that I will send it her back in an hour : you will give my service to my brother-in-law ; and if you see any roses in his garden, you will ask him for some of them.

*M'avevate*

1 2 3 4  
*M' avevâte promesso che c' inviereste il libro che v' ave-*  
 6 7  
*vamo domandato, e non ce l' avete mandato.*  
 8 9 10  
*Ve l' avevo promesso, è vero, mene ricordo ; ma biso-*  
 11 12 13  
*gnava mandar a domandarmelo, e ve l' avrei inviato.*  
 14 15 16  
*Non vene pigliate più fastidio, so che mia sorella n' ha*  
 17 18 19  
*uno ; ecco 'l mio servitore, gli dirò d' andar da lei per*  
 20  
*domandarglielo.*

21  
*Va' quanto prima da mia sorella, non ti fermar in*  
 22 23 24  
*nissun luogo, le dirai che la prego di prestarmi 'l suo*  
 25 26  
*manoscritto, che le rimanderò fra un' ora, farai i miei*  
 27 28  
*complimenti a mio cognato, e se vedrai or vedi rose nel*  
 29 30  
*suo giardino, gliene domanderai alcune.*

1. *m'avevâte*, in the plural, p. 205.
2. *m'avevâte*, for *mi avevâte*, p. 172.
3. *promesso*, and not *promisso*, or *promettuto*, p. 138.
4. *c'*, and not *ci*, p. 66.
5. *vi avevamo*, or *v'avevamo*, p. 65.
6. *ce l' avete*, or *celo avete*, p. 172.
7. *ce l' avete*, and not *celo avete*, p. 65.
8. *ve l' avevo*, and not *vi l' avevo*, p. 65.
9. *mene*, and not *mine*, p. 66.
10. of it, before a verb is expressed by *mene*, p. 65.
11. *mandare a*, p. 205.
12. *domandarmelo*, p. 66.
13. *ve l'avrei*, p. 65.
14. *vene*, p. 65.
15. *mia sorella*, and not *la mia*, p. 67.
16. *n' ha*, and not *ne ha*, with an apostrophe, p. 168.
17. *uno*, and not *un*, p. 172.
18. *gli*, and not *lui*, p. 64.

19. *d' andár*, with an abbreviation, p. 172, 173.
20. *domandárglielo*, and not *lui*, p. 64.
21. *non ti fermár*, and not *non ti férma*, p. 207.
22. *le dirái*, p. 64.
23. *prestármi*, and not *mi prestár*, p. 67.
24. *il súo*, and not *súo*, p. 68.
25. *le*, and not *lúi*, p. 64.
26. *i miéi*, p. 68.
27. *se vedrái*, or *se védi*, p. 88.
28. *nel*, and not *in*, p. 42.
29. *gliéne*, p. 67.
30. *alcúne*, and not *quálche*, p. 75.

\*.\* In order to write and speak Italian fluently, it will be absolutely necessary to go over this, and the three following themes, more than once.

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### THEME

*Containing all the difficulties of the Particles si, it is, they, we, &c.*

It is said that you do not know if we have received the letters which we expected the last post ; and that in case we have not received them, or do not receive them to-day, they will send fifty men into the forest, where it is thought they have robbed the courier, because they knew we had given him letters of great consequence ; and it is not doubted but they are enemies that have detained him, because we have had certain advice that they have some of our letters in their hands ; we have sent a spy to inform himself of what they say, and we promise him two hundred crowns if we can have any tidings of them.

I do not put the number which refers you to the rules upon these two last themes, because to make this, it will be sufficient to read the pages 211, 212.

*Si dice che non sapéte se sóno státe ricevúte le lèttère (or se si sóno ricevúte le lèttère), che s' aspettávano l' ordináριο passáto, e che in cáso che non siáno státe ricevúte,*

vùte, o che non si ricevano oggi, manderanno cinquanta uómini nella selva, ove si crede che sia stato svaligiato 'l corriere, perchè si sa che gli erano state (or gli s'erano) consegnate lettere di gran conseguenza; e come non si ha dubbio che siano i nemici, che l'hanno ritenute, giacchè si hanno avvisi certi, che sono state viste alcune delle nostre lettere nelle loro mani; si è inviata una spia per informarsi segretamente di quanto (or di quel che si passa, or rather di quanto si dice) e gli si promettono dugento scudi, se sene potrà aver nuova, (or se potranno averne nuove).

### THEME

*On the Phrases there is, there was, there be.*

Before you compose this theme, refer to the pages 150, 151.

Remember also, that you must express *there is of it* or *them*, *there was of it* or *them*, by *cen'è*, or *cene sono*, *cene fu*, or *vene furono*, and not by *ci ne*, *vi ne*. See p. 153, 154.

There is a man in the street, who says, that yesterday there was a riot opposite the palace, where there were three men killed; and he swears that if he had been present, there would have been a great many more, because he has heard there had been two of his friends wounded, and that two women and three children have also been maimed. They talk likewise of several merchants whom the passengers report to have been cruelly beaten; and that of the ten soldiers who are in prison, four of them will be hanged, and the six others are condemned to the galleys.

*V'è* (or *c'è*) *un uómo nella strada, che dice che vi fu jeri un gran rumore dirimpetto al palazzo ove furono uccisi tre uómini; e giura che, se vi fosse stato, vene sarebbero stati molto più: percioschè ha saputo che v'erano stati feriti due amici suoi, e che due donne e tre fanciulli vi sono stati storpiati. Si parla anche di molti mercanti, che i viandanti dicono essere stati atrocemente battuti, e che di dieci soldati che sono in prigione, vene saranno quattro*

*quattro impiccati, e che gli altri sei sono condannati alla galéra.*

Observe, that, according to the rule in p. 150, one might leave out *v'* or *c'* of the first line, and only put *è un uomo nella strada.*

## THEME

*To learn when to express, and when to omit, in Italian, the Articles the, of the, of.*

See pages 210, 211, &c. where you will find all the difficulties explained.

There are men and women that look on the pictures, who say that they are paintings much esteemed by all the connoisseurs, and the ignorant themselves.

Do not come here with persons of your country, to talk of the affairs of your brother.

You will have time to write letters to all your friends.

We must separate them from the rest, and give nothing to them but bread and water.

I received yesterday news of the prince, and of madam the princess.

I have received a hundred crowns from the prince, and fifty from the princess.

Talk to me of philosophy, and of the affairs of the times.

He labours for ungrateful people, that give pain and sorrow to all their relations.

You will be praised by the soldiers, but you will be blamed by the captains, and the chief officers of the army.

You have had a great deal of pain, and little profit.

We have eaten for dinner partridges, quails, and young pigeons.

1. Give us some bread, some wine, and some meat.

2. Give us bread, wine, and meat.

Your brothers are arrived from the Indies; they have brought pearls, diamonds, and a great many other goods, in deal boxes, upon horses and camels.

\* \* I have put the phrase *give us bread, wine, and meat*



*meat, twice, that you may consider when to express, and when to omit, the article of the.*

*A Translation according to the Rules.*

*Ecco uómini, e dónne, che considérano i quádri, e che dicono, che sòno pittúre móltó stimúte da tótti i dótti, e dagl' ignoránti medésimi.*

*Non veníte quà con persóne del vóstro paése, per parlár dégli affari di vóstro fratéllo.*

*Avréte témpo per iscrivere lèttere a tutt' i vóstri amíci.*

*Bisógna separárli dagli altri, e non dar lóro che páne ed ácqua.*

*Ricevéi jéri nuóve del signór príncipe, e délla signóra principéssa.*

*Ho ricevúto cénto scúdi dal príncipe, e cinquánta dálla principéssa.*

*Parlátemi délla filosofía, e dégli affári del témpo.*

*Lavóra per ingrátì, che dánno péna, e fastídió a tutt' i lóro parénti.*

*Saréte lodáto dái soldáti, ma saréte biasimáto dái capitáni, e dái principáli dell' armáta.*

*Avéte avúto grand' incómodo, e póco profítto.*

*Abbiámo mangiáto a pránzo pernícì, quáglie e piccioncínì.*

1. *Dáteci del páne, del víno, e délla cárne.*

2. *Dáteci páne, víno e cárne.*

*I vóstri fratélli sòno arriváti dalle Indíe, hánno portáto pérle, díamánti, e mólte áltre mercanzíe, in iscatole di abete, sópra caválli e cammélì.*

THE  
SIXTH TREATISE.

*Of POETICAL LICENCES, and the SYNONYMOUS  
NAMES of the HEATHEN GODS.*

THE principal difficulties of the Italian poetry consist in the poetical licences, and in the different synonyma; which shall constitute the two chapters of this treatise.

CHAP. I.

*Of Poetical Licences.*

POETICAL licences are certain diminutions or augmentations at the end of words, which frequently occur in poetry; as,

<i>álma</i>	}	for	<i>ánima</i>	the soul
<i>áltri</i>			<i>áltro</i>	one, and some
<i>andáro</i>			<i>andárono</i>	they went
<i>andár'</i>			<i>andárono</i>	they went
<i>andiánne</i>			<i>andiámocene</i>	let us go away
<i>amáro</i>			<i>amárono</i>	they loved
<i>augéi</i>			<i>augélli</i>	birds
<i>appo</i>			<i>appréso</i>	near to
<i>baciánne</i>			<i>baciámoci</i>	let us kiss
<i>béa</i>			<i>béva</i>	let him drink
<i>beve</i>			<i>bevétte</i>	he drank
<i>beéa</i>			<i>bevéva</i>	he did drink
<i>bee</i>			<i>béve</i>	he drinks
<i>béi</i>			<i>belli</i>	fair, beautiful
<i>cúggio</i>			<i>cádo</i>	I fall
<i>caggiámo</i>			<i>cadiámo</i>	we fall
<i>capéi</i>			<i>capélli</i>	hairs
<i>cavái</i>			<i>caválli</i>	horses

*cadéo*  
*céle*  
*célan*  
*ce l' han*  
*chère*  
*china*  
*chino*  
*coltei*  
*cor*  
*corrém*  
*costáro*  
*costár*  
*credéria*  
*de' or dee*  
*déggio*  
*déggi, or dei*  
*déggia*  
*deggiámo*  
*déggiano*  
*deggiáte*  
*déggio*  
*dégg'io?*  
*déggiono*  
*dénno*  
*déo*  
*déono*  
*dié*  
*diéro* [ron  
*dier' and dié-*  
*diéronsi*  
  
*dicestu*  
*disser*  
*dómo*  
*éi, e'*  
*empío*  
*face*  
*factan*  
*fè*  
*fè*  
*fèa*  
*fèi*

for

*cádde*  
*céla*  
*célano*  
*ce l' hánno*  
*chiéde*  
*chináta*  
*chináto*  
*coltéli*  
*cógliere*  
*coglierémo*  
*costárono*  
*costárono*  
*crederébbe*  
*déve*  
*dévo*  
*dévi*  
*débba*  
*dobbiámo*  
*débbano*  
*débbiáte*  
*débbo*  
*débb'io?*  
*débbono*  
*débbono*  
*débbo, or devo*  
*dévono*  
*diéde*  
*diédéro*  
*diédéro*  
*si diédéro*  
  
*dicésti tu*  
*disserò*  
*domáto*  
*égli*  
*empì*  
*fa*  
*facévano*  
*fede*  
*fece*  
*facéva*  
*fèci*

he fell [conceals  
 he, or she hides or  
 they hide  
 they have it to us  
 he demands  
 a bending down  
 bent down  
 knives  
 to gather  
 we shall gather  
 they cost  
 they cost [believe  
 he should or would  
 he owes  
 I owe  
 thou owest  
 he may owe  
 we may owe  
 they may owe  
 you may owe  
 I owe  
 do I owe?  
 they owe  
 they owe  
 I owe  
 they owe  
 he gave  
 they gave  
 they gave  
 they gave or applied  
 themselves to  
 saidst thou  
 they said  
 tamed  
 he  
 he filled  
 he does, or makes  
 they did, or made  
 faith  
 he did, or made  
 he did, or was doing  
 I did, or made

fèlli

*felli*  
*femmo*  
*fenne*  
*férno*  
*féo*  
*féro*  
*féra*  
*fère*  
*féron*  
*fèrono*  
*fèste*  
*fia*  
*fian*  
*fie*  
*fieno*  
*fi*  
*fora*  
*fórni*  
*fóssino*  
*fra'*  
*fue*  
*fur'*  
*fúro*  
*gia*  
*giro, or gir'*  
*gúte*  
*giva*  
*hággio*  
*hálle*  
*hálmi*  
*hán*  
*avéi*  
*avía*  
*avían*  
*have*  
*avía*  
*avría*  
*hávi*  
*hólle*  
*hónne*  
*i'*  
*ir*

for

*li fece*  
*facémma*  
*ne féce*  
*fécero*  
*féce*  
*fécero*  
*ferisca*  
*ferisce*  
*fécero*  
*fécero*  
*faceste*  
*sarà*  
*saràanno*  
*sarà*  
*saràanno*  
*sii*  
*sarèbbe*  
*sarèbbero*  
*fóssero*  
*fráte*  
*fu*  
*fúrono*  
*fúrono*  
*andava*  
*andàrono*  
*andate*  
*andava*  
*ho*  
*le ha*  
*me l' ha*  
*hánno*  
*avrèi*  
*avrèbbe*  
*avrèbbero*  
*ha*  
*avéva*  
*avrèbbe*  
*vi ha*  
*le ho*  
*ne ho*  
*io*  
*andare*

he made them  
 we made [them  
 he made some, or of  
 they made  
 he made  
 they made  
 he may strike  
 he strikes  
 they did, or made  
 they did, or made  
 you did, or made  
 he shall be  
 they shall be  
 he shall be  
 they shall be  
 be thou  
 he should be  
 they should be  
 they were, or might  
 a brother [be  
 he was  
 they were  
 they were  
 he did go  
 they went  
 go you  
 he did go  
 I have  
 he has them  
 he has it to me  
 they have  
 I should have  
 he should have  
 they should have  
 he has  
 he had  
 he should have  
 there is  
 I have to her or them  
 I have some or of it  
 I  
 to go

ite

*ite*  
*ivan*  
*là've*  
*len*  
*lodáro*  
*lodár'*  
*me'*  
*men'*  
*men*  
*morío*  
*ne 'l*  
*nósko*  
*pága*  
*págo*  
*par*  
*por*  
*piè*  
*pónno*  
*puóte*  
*patria*  
*que'*  
*ritór*  
*sállo*  
*súlsi*  
*súlse*  
*sálti ?*  
*salti buéno ?*  
*se'*  
*séggo, séggia*  
*séggono ség-*  
*sel [giono*  
*sì*  
*siéde*  
*siédon*  
*sién*  
*sollévára*  
*sollévár*  
*spíne*  
*spírto*  
*sta*  
*ste'*  
*stel*

for

*andáte*  
*andávano*  
*là óve*  
*gliéne*  
*lodárono*  
*lodárono*  
*méglio*  
*méne*  
*méno*  
*morì*  
*nè il*  
*con nói*  
*pagáta*  
*pagáto*  
*páre*  
*pórre*  
*piéde*  
*póssono*  
*può*  
*potrébbe*  
*quéllo*  
*ritógliere*  
*lo sa*  
*sálii*  
*salì*  
*ti sa ?*  
*ti sa buóno ?*  
*sei*  
*sedo*  
*sédona*  
*séla*  
*osì*  
*séde*  
*sédono*  
*síano*  
*solléatono*  
*solléatono*  
*spéne*  
*spírto*  
*quénta*  
*stétte*  
*stèle*

go ye [going  
 they did go or were  
 there where  
 to him of it  
 they praised  
 they praised  
 better  
 me some, or of it  
 less  
 died  
 neither the  
 with us  
 contented  
 contented  
 it seems  
 to put  
 a foot  
 they can  
 he can  
 he should be able  
 these  
 to retake  
 he knows it  
 I went up  
 he went up  
 dost thou find ?  
 dost thou like ?  
 thou art  
 I sit down  
 they sit down  
 to himself it  
 so, as much  
 he sits  
 they sit  
 they be  
 they raised up  
 they raised up  
 hope  
 a spirit  
 this  
 he stood or dwelt  
 the stalk or stem  
 sulla

<i>sùlla</i>	} for }	<i>sopra la</i>	upon the
<i>tàr</i>		<i>tali</i>	such
<i>terràllo</i>		<i>lo terrà</i>	he will hold it
<i>tiéllo</i>		<i>tiéni lo</i>	hold it thou
<i>tómmi</i>		<i>tóglimi</i>	take me away
<i>tor</i>		<i>tógliere</i>	to take away
<i>trónche</i>		<i>troncàte</i>	cut
<i>trónco</i>		<i>troncàto</i>	cut
<i>a'</i>		<i>òve</i>	where
<i>vàlso</i>		<i>valúto</i>	worth [ness
<i>vánne</i>		<i>vàttene</i>	go about thy busi-
<i>ve'</i>		<i>védi</i>	see thou
<i>véggio, veggo</i>		<i>védo</i>	I see
<i>véggiono, veg-</i>		<i>védono</i>	they see
<i>véglia</i> [gono		<i>vécchio</i>	an old man
<i>vèlle</i>		<i>védile</i>	see thou them
<i>vèlli</i>		<i>védili</i>	see thou them
<i>vèlli</i>		<i>éccoli</i>	there they are
<i>vèllo</i>		<i>éccolo</i>	there he is
<i>ven</i>		<i>véne *</i>	you some, or of it
<i>ver</i>		<i>vérso</i>	towards
<i>vo'</i>		<i>vóglia</i>	I will
<i>vólto</i>		<i>voltàto</i>	turned
<i>vósko</i>		<i>con vói</i>	with you
<i>usciano</i>		<i>uscivano</i>	they were going out
<i>uscio</i>		<i>uscì</i>	he went out
<i>uscìro</i>		<i>uscirono</i>	they went out

\* \* Observe, that the third person plural of the preterperfect definite terminating in *arono*, as, *legarono*, *amarono*, *scolorarono*, *negarono*, are generally to have their poetical terminations in *aro*; thus they say, *legáro*, *amáro*, *scoloróro*, *negáro*. See *Petrárca*, *Tasso*, *Guarini*, and all the other poets.

The poets generally retrench an *l* from the articles *dèllo*, *dèlla*, *dèlli*, *dèlle*; *àlli*, *alle*, &c. and from *nèlla*, *nèlli*, *nèlle*; *còlla*, *còlle*, hence they put, *de lo*, *de la*, *de li*, &c. *ne la*, *ne li*, *ne le*; *co la*, *co le*, &c.; example, *de la futura caccià*,

They use sometimes *il* before verbs instead of *lo*; as *il védo* for *lo védo*; *il dicéa* for *lo dicéva*.

Remember also, that the poets more frequently use the

the verbs in *gio*, than those in *do*, when they have two terminations; thus they write *véggio* oftener than *vedo*; *veggendo* more usually than *vedendo*.

## CHAP. II.

*Of the different Synonyma of the Heathen Gods and Goddesses.*

THE poets make use of different Synonyma to express the names of the Heathen Gods and Goddesses, which I have inserted in this chapter in their alphabetical order.

They use as Synonyma for

### APOLLO,

*Il divín músico*

*Fébo*

*Il bióndo Dío, che in Tes-*  
*ságia s' adóra*

*L' oráculo di Dólfo*

*Il rettóre del Parnásso*

*Il Dío d' Elicóna*

### BA'CCO,

*Il giovinétto Dío che 'l*  
*Gúnge adóra*

*Il Dío nutrító d'álle. Nínfe*  
*di Nísa*

*Il Dío due vólte náto*

*Líbero*

### CICLO'PI,

*I tre fratélli d' un sol ócchio*  
*in frónte*

*I gigánti di Vulcáno*

*I fabbrì di Vulcáno*

The names of the Cyclops.

BRÓNTE, STE'ROPE, PI-  
RAMMÓNE.

### CIE'LO,

*Etérea móle. Regióne stel-*  
*láta*

*La magióne degli Déi*

### CERE'RE,

*Inventrice d'élle prime*  
*biáde*

*Mádre di Prosérpina*

*Déa d' Eléusi*

### CIBE'LE,

*La Déa Dindiména*

*La Déa Borecénzia*

*La móglie di Satúrno*

*Réa*

N

CU'PIDO,

## CUPIDO,

*L'amóre. Il vincitor degli  
Dèi  
L'alato Dio, L'arciéro vo-  
lante  
Il faretrato Arciéro. Il  
núdo Arciéro  
Il ciéco Dio  
Il vagabóndo alato  
Il núdo pargolétto  
Garzón sóvra l' etáde astúto  
Vago figlio di Ciprigna, di  
Citeréa, di Vénere  
Fanciul bendato e nudo*

## DIA'NA,

*Cínzia. La Lúna. La  
sorélla di Fèbo  
Délia. La Dèa delle selve,  
de' mónti*

## E'OLO,

*Dio de' vénti*

## FLO'RA,

*Dèa de' Fíbrì. Dèa amíca  
di Giunóne*

## GIA'NO,

*Amíco di Saturno. Il Dio  
bifrónte  
Il Dio che pórtà due  
chiávi*

## GIOVE,

*Rettóre delle stéllé  
Primo figlio di Saturno  
Il gran mótere  
Altitonante*

## GIUNONE,

*La móglie di Gióve. La  
Dèa Lucína  
La Dèa gelósa. La re-  
gína degli Dèi  
L' orgogliósa Diva*

## INFERNO,

*Bólgia ardénte  
Báratro puzzolénte, Aver-  
no  
Néro spéco*

## LUCIFERO, STE'LLA,

*Foriéra del giòrno  
Stélla núnzia del giòrno*

## LUNA,

*Diána, Cínzia, E'cate  
Regina della notte*

## MA'RE,

*Pélagó, Océano, Reggia  
Cristallína  
Régno úmido. Il pádre  
de' fílmì*

## MARTE,

*Dio della guerra*

## MERCURIO,

*Méssó, intérprete degli Dei  
Inventór della lóttá. Il  
divín Citarísta  
Il Dio de' ladróni. Cillé-  
nio*

## MINERVA,

*Pállade*

*Dèa*



*Déa ricamatrice  
La Déa che Atène adóra  
La Déa di Sámó  
Inventrice delle prime ulive*

**NETTUNO,**

*Il regnatór canóto de'  
flutti  
Il gran rettóre delle acque  
Il Tiránnó del máre  
Il frédó ed úmido Maríto  
di Tétí*

**PALLADE,**

*Quella che sénza mádre dal  
gran Giove nácque  
Bellóna, Minerva, Déa  
della guérra  
Déa che trovò l' úso dell'  
olio e della lána  
Inventrice delle prime ulive*

**PLUTONE,**

*Dio delle ténebre  
Dio dell' oscúro régno  
L'autóre della sepoltúra  
Il primo che onorò con  
eséque i mórti*

**PROSERPINA,**

*La figlia di Cérere  
La móglie di Plútóne  
La regína delle grótte Tar-  
táree  
Déa del cúpo fónó*

**SATURNO,**

*Il témpo, il Dio del témpo*

*L'aláto vécchio, or veglio,  
il vécchio edúce*

**SOLE,**

*Il príncipe delle óre  
Il gran monárca de' témpi  
Il luminóso auriga, Apóllo  
Fébo, il Fratéllo di Diána  
Il pianéta eterno*

**TE'RRÁ,**

*La mádre comúne de' mor-  
táli  
L'antica mádre  
Il suólo*

**TE'TI,**

*Regína de' flutti  
Déa del máre*

**VE'NERE,**

*Cítéréa, Chprína, Ciprigna  
La Déa Ericína  
Verticórdia  
Figlia del máre  
Déa che per Adóne ardéva  
Déa di Páso  
Déa d' Amatúnta  
Déa, or dóña del terzo  
gíro  
Leggiadro onor dell' acque*

**VULCA'NO,**

*Zóppo Dio  
Fábro adústo  
Il divín artista  
Il genitór d'amóre in Lén-  
no*

## SEVENTH TREATISE.

*Of Improper and Obsolete Words.*

THE Italian, as well as other languages, has a great many improper words, which are used only by the vulgar and illiterate.

It is a mistake to think that the Italian tongue is spoken and pronounced best at Florence, for this is one of the places where the pronunciation of it is the most harsh and uncouth. The Court and the Academies, indeed, speak well there; but all the rest have a bad accent, and pronounce through the throat and nose.

The writings of the Florentine authors, both ancient and modern, are in a beautiful style; hence it is that the Italian proverb says, in regard to their pronunciation,

*Lingua Toscana in bocca Romana.*

It is most certain the inhabitants of Rome and Siena speak the best Italian; therefore we say,

*Per ben parlár Italiáno,  
Bisógna parlár Románo.*

Nevertheless, the vulgar at Rome generally commit a mistake in the preterperfect-definite, by making it end in the first person plural, in *ssimo* instead of *mmo*: example,

We loved	} is ill expressed by	{	<i>amássimo</i>
We went			<i>andássimo</i>
We believed			<i>credéssimo</i>
We wrote			<i>scrivéssimo</i>

We should say, *amámmo*, *andámmo*, *credémmo*, *scrivémmo*; and so of all the rest of the verbs.

Neither must we say, *amaréssimo*, *crederéssimo*, and the like, to express we should love, we should believe; but *amerémmo*, *credéremmo*; and the same with regard to all verbs in the second imperfect.

The

The first person plural of the present tense ought to terminate in *iamo*, in all verbs without exception, as well in the indicative as the imperative and subjunctive; so that we must absolutely say, *amiámo*, and *che amiámo*, to express we love, and that we may love; and in like manner, *abbíamo*, *siámo*, *parliámo*, *crediámo*, *vediámo*, *dormiámo*, *concepiámo*, &c. and not *avémo*, *sémo*, *parlámo*, *credémo*, *vedémo*, *dormímo*, *capímo*, *concepímo*, which are Calabrian and Neapolitan words derived from the Spanish: for by adding an *s* at the end of them, we should find, *avémos*, *semos*, *parlamos*, *dormimos*, &c. words entirely Spanish.

Avoid saying, as the Florentines do, *voi dicévi*, *voi amávi*, *voi credévi*, *voi andávi*, and the like, instead of *voi diceváte*, *voi amaváte*, *voi credeváte*, *voi andaváte*, because the termination in *vi* is never used but with *tu* in the singular; as, *tu amávi*, *tu dicévi*.

\* \* Read those authors who have written on the purity of the Italian language, whom I have quoted at the end of this treatise; and all those who have written since the origin of that language to the present time, and you will see they disapprove of *voi avévi*, *voi amávi*, which is a great error made by the Florentines, and illiterate persons.

The reason of it is indisputable, for there must be a difference between the second person singular and the second person plural.

To convince those who say *voi amávi*, instead of *voi amaváte*; *voi dicévi*, instead of *voi diceváte*; *voi vedévi* instead of *voi vedeváte*, &c. I shall only refer them to the remarks of *Giácómo Pergamini*, who, in his book intituled *Trattáto délla língua Italiána*, says, in page 173, *La secondá persóna dell' imperfetto nel número del più, déve ésser termináta in vate: as, cantaváte, diceváte. E cóntro quèsta terminazióne ricevuta universalmente da' regoláti dicitóri, háno alcúni modérni usáto di scrívere, cantávi, vedévi, il che è un manifésto errore.*

*Ferránte Longobárdi*, in his book intituled, *Il Tórtó ed il Dritto*, condemns this manner of speaking, *voi cantávi*, as improper.

For the same reason as that above given, you must  
not

not say *voi amásti, voi credésti, voi vedésti*, but *voi amáste, voi credéste, voi vedéste*.

To express *we read, we remain, we say, we go out*, you must say, *leggiámo, rimaniámo, diciámo, usciamo*; and not *legghiámo, rimanghiámo, dichiamo, eschiámo*, and that for two incontestible reasons:

First, because there are none but verbs terminated in the infinitive in *care* and *gare*, as *cercare, pagare*, &c. that take an *h* in the tenses and persons, where the letter *c* or *g* precedes an *e* and an *i*, as I have said before. So that the verbs in *ere* and *ire* are not included in this rule.

Secondly, because *legghiámo* comes from *legáre*, signifying *to tie*, and so of the rest.

Neither must you say, as those of Lucca do, *io dirébbi, io farébbi, io sarébbi*, to express *I should say, I should do, I should be*, instead of *io diréi, io faréi, io saréi*.

You must neither say nor write *ámono, cántono, bállono*, in the third person plural of verbs of the first conjugation, when all terminate in *ano*; therefore write and speak *ámano, cántano, bállano*; because there are none but the verbs in *ere* and in *ire* that end in *ono* in the third person plural of the indicative.

Before we finish this second part, it will be proper to mention three things worthy of attention. The first relates to the letter *h*, the second to the letter *z*, when used instead of *ti*; and the third to the conjugating of all verbs, in the first person singular of the imperfect indicative. So begin with the first.

The dispute concerning the letter *h* is of no small consequence. The question is, whether it ought to be retrenched in those words in which it is not pronounced? Some pretend that it ought not to be retrenched; because this will occasion ambiguity in several words, and the reader will thereby be led into mistakes; for instance, if we leave out the *h* in the words *hámmo*, they have, and *hámo*, a hook, there is no distinguishing them from *ánno*, a year, and *ámo*, I love. The same difficulty occurs in a great many other words, which, for the sake of brevity, we omit.

See page 27, concerning the use of the letter *h*.

Others

Others (of which number are members of the Academy of *La Crusca*) maintain, that it ought absolutely to be retrenched. Their reason is, that they look upon it as altogether superfluous in words where it is not pronounced: and moreover, by using it without necessity, it becomes a stumbling block to foreigners, especially to the Germans and Swiss, who, being accustomed in their own language to pronounce it wherever they find it written, do the same in Italian, which is wrong.

The second point I have to mention relates to the letter *z*, when used for *t*, followed by two vowels, the first of which is *i*, in words derived from the Latin, as, *grátia*, *vítio*, which at present are written with a *z*; example, *grázia*, *visio*. There are a great many who condemn this change of orthography, and insist that these words ought to be spelled with a *t*, as in Latin; yet I think it is right to make use of the *z*, for otherwise it will be impossible to give a just and true pronunciation to those words. It may be said, there is a rule which teaches, that the syllable *ti* is sounded before a vowel, as if there was an *s* in the middle: but how shall I know that I am not to pronounce this syllable in the same manner in the words *nátio*, native; *simpatía*, sympathy; *partío*, he went away; and several others? How comes it that we do not say, *natsio*, *simpatsia*, *partisio*? Doubtless the common reason of this difference may be assigned, namely, that those words are not derived from the Latin, or if they be, they are still of Greek derivation, and that even in Latin they are pronounced differently from words of Latin origin. This reason perhaps is good in itself, but is of no use to those who are not acquainted with the Latin tongue, and consequently incapable of tracing the etymology of words.

I shall now proceed to the third difficulty, concerning the first person singular of the imperfect indicative of all verbs. In regard to this article, one might implicitly follow the rule which commonly prevails at present; that is, to terminate it in *a* and not in *o*; for example, we might say *avéva* instead of *avévo*; yet, to give my opinion freely, I can see no reason for  
making

making this alteration, which I apprehend ought rather to be considered as an abuse than as a rule. If it is owing to examples which occur in good authors, these examples, I make no doubt, are owing to the mistakes of typographers. And, indeed, I can never imagine that *Boccaccio*, *Villani*, and several others, to whom a great many pay a degree of veneration bordering upon idolatry, should make use of the third person instead of the first. I can never believe they would attempt to introduce such an abuse, except by chance, and in poems, where the rhyme and measure of the verse will plead excuse for a multitude of words, which would never be tolerated in prose. Convinced of this, I maintain that we ought ever to make use of the termination *o*, and not that of *a*, till I see a better reason to justify this alteration. Hitherto I have met with none among the best writers on this subject; and they who pretend that we should say *amáva*, *avéva*, &c. instead of *amávo*, *avévo*, &c. are able to assign no other reason than this, viz. that we sometimes meet with the expression in the best authors; upon which they take upon them boldly to pronounce, that *amávo*, *avévo*, &c. are low words, and only used by the common people.

For my part, I think quite the contrary, and am convinced that the words *amáva*, *avéva*, &c. are more suitable to the vulgar than to polite persons and people of education, because I cannot comprehend how those who ought naturally to surpass others so much in knowledge, should attempt to defend an expression in many respects repugnant to good sense. Besides, I have three reasons for being of this opinion. The first is, that in all verbs, and in what sense soever, I never could find that the third person was used instead of the first. The second is, that this change is productive of ambiguity in discourse, which ought always to be avoided. The third and last reason, which to me appears altogether definitive in regard to those who pay so great a deference to the authority of writers of the first order is, that since we often meet with both terminations in their works, and it will not be granted us, that either of them is owing to the mistakes

takes of printers, this is a demonstration, that these writers looked upon both the one and the other termination as equally good, since they could not make use of *amâvo*, which some moderns absolutely prescribe, without thinking of *amâva*, which they would surely have adopted, had they thought it more elegant than the other. The best argument, however, in favour of the latter termination is, that it may deserve the preference in phrases where a great number of words terminating in *o* might be disagreeable to the ear; but even then it will be proper to make use of the pronoun personal, in order to avoid the ambiguity I have mentioned.

## EIGHTH TREATISE.

### *Of Expletives, Compound Words, Capitals, and Punctuation.*

#### CHAP. I.

##### *Of Expletives.*

EXPLETIVES are certain particles which, though not absolutely necessary for the grammatical construction, add great strength and elegance to discourse.

There are three sorts of Expletives. First, those which give energy to speech, so as to represent the thing, as it were, to your sight. Secondly, those which add grace and ornament. Thirdly, those which the Italians call *accompagna nâmi*, and *accompagna vèrbi*, and are certain particles added to nouns or verbs, redundant indeed in sense, but peculiar to the Italian idiom.

1. Of the first sort are the following; *ecco*, behold, or, see now, in the beginning of a sentence; as, *ecco, io non so dir*, behold, I cannot tell.

*Bène*, well, is used in the beginning of a sentence before an interrogation: *bène, che fài tu qui?* well, what dost thou here? or in answering in the affirmative, *bène, io lo farò*, well, I will do it: sometimes the particle *sì* is added to it; *disse Calandrino, sì bène*, Calandrino said, yes, indeed: sometimes *ora* is prefixed to it, as, *ora bène, come faremo?* well, what shall we do?

*Pur* is equivalent to the English word *indeed*, and adds evidence and clearness: *la cosa andò pur così*, the thing went so indeed: when it is prefixed to a particle of time, it signifies *exactly*; *perciocchè pur allóra, n'erano smontati i signóri*, because the gentleman had then exactly dismounted.

*Già* has also sometimes the force of *indeed*; *ora fosserò essi pur già disposti a venire*, now if they were really disposed to come; sometimes the particle *mai* is added to it, and then it signifies *never*: *non usava giammai*, he never used.

*Mai* either prefixed to or put after *sémpre*, gives it great force; *io sémpre mai farò ciò*, I will always do this; *che si giace mai sémpre in ghiaccio*, that is always covered with ice.

*Mica* and *punto* strengthen negatives; *no mica d'uomo di poco affare*, a man of no small consequence; *il re non è punto morto ma vivo*, the king is not dead, but alive.

*Tutto* gives strength; *la gentil giovane tutta timida*, the genteel young woman quite afraid.

*Via*, joined to verbs, increases their force; *via a casa del préte ne portarono*, they carried us away to the priest's house.

II. Of the second sort of Expletives are the following:

*Egli* is sometimes used for ornament, without regard to gender or number: *egli è il véro*, it is true; *egli non sono ancora molti anni passati*, it is not many years since; *egli è ora di desinare a casa*, it is dinner time at home.

*Ella* is therefore used as an ornamental Expletive; *cominciò a dire, ella non andrà così*, she began to say, it shall not go so.

*Esso* is used in both genders and numbers, with the particle *con* before some pronouns, and even without the



the pronouns; *ella volèva con éssò lui digiundre*, she was willing to fast with him; *rise con éssò lei*, he laughed with her; *cominciò a cantare con esso loro*, he began to sing with them; *che vènga a desinare con éssò noi*, let him come and dine with us; *la disavventura era tanta, e con éssò, la discórdia de' Fiorentini*, the disaster was so great, and withal the discord of the Florentines.

*Ora* is used in resuming or continuing a discourse, in the same manner as *now* in English; *óra io ve l'ho udito dire mille vòtte*, now I heard you say it a thousand times. Sometimes it gives a force to interrogations; *disse all' óra, óra che vorrà dir quèsto?* he then said, now, what does this mean?

*Si* has a particular beauty as an expletive; *óltre a quèllo ch' egli fu ottimo filósofo, si fu egli leggiadris-simo e costumato*, for besides his being an excellent philosopher, he was moreover very courteous and manly.

*Di* is used in a manner peculiar to the Italian language; *e di giorno e di notte*, both day and night.

*Non* is often used as an expletive; *quèsto fanciullo appèna ancóra non ha quattordici anni*, this child is hardly fourteen years old. This is worth observing, because we find thereby that in Italian *non* does not always imply a negative.

*Altrimenti* is also used merely as an ornament: *sènza saper altrimenti che egli si fósse*, without knowing who he was.

III. Of the third sort are the following words:

*Uno* and *una*, not as numeral nouns, but as particles whose office it is to accompany nouns, without adding any thing to the signification, for which reason the Italians call them *accompagnanómi*: *io crédo che gran noja sia ad una bella e delicata donna aver per marito un mentecatto*, I believe it is very disagreeable for a fine sensible woman to have a fool for a husband.

*Alcuno* is sometimes used instead of *uno*; *erano legati in alcun luógo público*, they were tied in a public place.

The particles that accompany verbs without adding any thing to the signification, are *mi*, *ci*, *ti*, *vi*, *si*, and *ne*.

*Mi*: *io mi crédo, che 'le donne sien tutte a dormire*,  
I believe

I believe the women are all asleep. Sometimes the particle *ne* is added to it; but then we say *me*, and not *mi*: *sommene venúto*, I am come.

*Ci*: *la donna e Pirro dicévano noi ci seggiámo*, the woman and Pyrrhus said, let us sit down. With the pronominal article, it makes *ce*; *e póscia cel godrémo qui*, and afterwards we will enjoy it here. In like manner with the particle *ne*: *vogliámcene noi andáre ancóra?* shall we go yet?

*Ti*: *che tu cón noi ti rimánga per quèsta sera*, stay with us this evening. Before the pronoun relative they say *te*: *tu te ne pentirái*, thou wilt repent it; and with *ne* they also say *te*: *viéntene méco*, come along with me.

*Vi*: *io non so se vói conoscéste il cavalière*, I know not whether you were acquainted with the gentleman. With *ne* they say *ve*: *vói potréte tornarvene a casa*; you may go home.

*Si del palágio s'uscì, e fuggíssi a casa sua*, he went out of the palace, and ran home. With the pronoun relative, and with *ne*, it makes *se*: *se gli mangiò*, he ate them, *fèce vista di bérse la*, he pretended to drink it; *i tre giòvani se n' andárono*, the three young men went away.

*Ne*: *chetaménte n' andò*, he went away quietly; *andíanne là*, let us go there.

## CHAP. II.

### *Of Compound Verbs.*

THE Italians, for the sake of elegance and strength of expression, have often recourse to compound words; concerning which it is impossible to give any general rule; the surest way is to make use of those which are established by custom; as,

*Ognúno*

*Gentiluómo*

*Sottovóce*

every one

a gentleman

whispering

*Sottománo*

<i>Sottománo,</i>	underhand.
<i>Nondiméno, nulladiméno,</i>	nevertheless.
<i>Trentótto,</i>	thirty-eight.
<i>Quaránta cinque,</i>	forty-five.
<i>Sóttosopra,</i>	topsy-turvy.

However, we shall make a few remarks on this subject, which may be of use to the learner.

When the first of the compounding words ends with a vowel, and the second begins with a consonant, the Italians are accustomed to pronounce them with greater emphasis, and therefore they repeat the first consonant of the second word, as *dello, colassù, laggiù, appiè, &c.* We except from this rule the verb *ridirizzáre*.

The first of the compounding words sometimes loses the last vowel, whatever consonant it precedes; and the first consonant of the second word is repeated, as, *sottérra, séggiola, soppánno, sózzopra, &c.*

When one of the compounding words is a pronoun, and the last syllable of the word is accented, the consonant of the particle is repeated, unless it happens to be followed by another consonant; for example, we say *dímme*, tell me; *dirotti*, I will tell thee; *dirógli*, I will tell him. But if the word to which the particle is joined, loses its final vowel in the junction, the consonant of the particle is not repeated; for which reason *dirai farái*, and the like, with the junction of the particle, makes *dirálo, faráne, &c.*

In some words, for the facility of utterance, and more agreeable sound, a consonant is changed: thus, for instance, before the letters *b, c, l*, we put an *n* instead of an *m*, as *panbollíto, amíanci, farénlo, &c.* instead of *pambollíto, amíamci, farémlo, &c.*

## CHAP. III.

### *Of Capitals and Punctuation.*

#### 1. *Of CAPITALS.*

IN regard to Capital Letters, the following rules are established by the Italians:

#### 1. Over

1. Over capitals you are never to put any mark of accent or apostrophe.

2. Proper names always begin with a capital

3. Names of nations taken substantively, begin with a capital; as, *i Francési fecero guerra*, the French made war; but taken adjectively they require a small letter, and therefore they write, *mercante francese*.

4. The expressing of a genus or species requires a capital, hence they write *l' Uómo è la più nobile delle inferiori creature*, Man is the noblest of the inferior creatures; *il Cavállo è utile alla guerra*, the Horse is useful for war; but the capital is dropped when they are applied to individuals; *quest' è un buon uómo*, this is a good man; *ecco un bel cavállo*, there is a fine horse.

5. Those appellatives which are used instead of proper names, require a capital; hence they write *il Padre*, *il Médico*, *il Maéstro*, the Father, the Physician, the Master, when speaking of some particular person.

6. All names of dignities, degrees, and honours, require a capital; thus they write *Papa*, *Imperátore*, *Re*, *Vescovo*, &c. Pope, Emperor, King, Bishop, &c.

7. At the beginning of a period, the first letter is always a capital.

## II. Of Punctuation.

The use of stops or points is to distinguish words and sentences, so as to express the sense with clearness. The Italians have five stops, or pauses.

1. The *punto fermo*, the same as our period, or full stop (.), is used at the end of a period, to show that the sentence is completely finished.

2. The *métzo punto*, which is our colon (:), is the pause made between two members of a period, that is, when the sense is complete, but the sentence not ended.

3. The *punto e virgola*, our semicolon (;), denotes that short pause which is made in the subdivision of the members or parts of a sentence.

4. The *point of interrogation*, thus (?), or the point of admiration, thus (!).

5. The *virgola*, the same as our comma (,) is the shortest pause of resting in speech, being used chiefly to

to distinguish nouns, verbs, and adverbs, as also the parts of a shorter sentence.

The use of these stops is much the same among the Italians as the English; if the former have any particularity, it is in regard to the *virgole*, or commas; concerning which we shall make the following remarks:

Whenever a word or a preposition is inserted in a period, of which it does not form a part, it is put between commas: as, *facciam dunque a cotesto modo, ma con questo, vedi, che tu non parta da me*, let us proceed in this manner, but with this condition, take care, that you do not leave me.

The conjunction *e*, and the disjunctions *o* or *ne*, require a comma before them; yet when these particles are repeated, and the first stands as an expletive, it ought to have no comma before it; as, *quanto egli, nell'una, e nell'altra interpretazione si segnalasse, non fa d'uopo ch' io vi ridica*, how much he distinguished himself both in one and the other explanation, there is no necessity for my telling you. In like manner, *pesandolo o colla stadéra, o colla bilancia: perciocchè nè nell' uno, nè nell' altro*.

The relatives *che*, and *quale*, require a comma before them, as they suppose some kind of pause, though very small; but when *che* signifies *what*, it requires no comma, as *attento a vedére che di lui avvenisse*, attentive to see what became of him; *avvegnane che può*, let what will happen.

A comma is always to be prefixed to conjunctions, even when those conjunctions are not expressed, but understood: as, *nou sia ubbidisco, nè tavernière, non giuocatóre, non masnadière*, the conjunction *e* is understood.

When conjunctions and adverbial expressions are repeated, and correspond to one another, the first does not require a comma: *era Cimone sì per la sua forma, e sì per la nobiltà, e ricchezza del padre, quasi noto a ciascuno del paese*. Cymon was known almost to every man in the country, as well on account of his person, as for the nobility and wealth of his father.

# THE ITALIAN MASTER.

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## PART III.

CONTAINING,

- I. *A Vocabulary of Words most necessary to be known.*
  - II. *The Words most used in Discourse.*
  - III. *Familiar Dialogues.*
  - IV. *A Collection of Italian Phrases, in which the Delicacy of that Language consists.*
  - V. *Several little Stories, Jest, Sentences of divers Authors, and a Collection of the choicest Italian Proverbs.*
  - VI. *An Introduction to Italian Poetry.*
  - VII. *Fine Thoughts from the Italian Poets.*
  - VIII. *Different Inscriptions and Titles used in Italian Letters.*
  - IX. *Letters of Business and Compliment.*
- 

## A VOCABULARY OF WORDS

NECESSARY TO BE KNOWN.

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*Del Cielo e degli Ele-  
menti.*

*D'I'O, Iddio  
Gesù Cristo  
lo Spirito Santo  
la Trinità  
gli àngeli  
un profeta  
il cielo  
il cielo  
il paradiso  
l' inferno  
il mondo*

*Of the Heavens and the  
Elements.*

*GOD  
Jesus Christ  
the Holy Ghost  
the Trinity  
the angels  
- a prophet  
heaven  
the sky  
paradise  
hell  
the world*

*il fuoco*

<i>il fuoco</i>	the fire
<i>l'aria</i>	the air
<i>la terra</i>	the earth
<i>il mare, l'acqua</i>	the sea, the water
<i>il sole</i>	the sun
<i>la luna</i>	the moon
<i>le stelle, gli astri</i>	the stars
<i>i raggi</i>	the rays
<i>le nuvole</i>	the clouds
<i>il vento</i>	the wind
<i>la pioggia</i>	the rain
<i>il tuono</i>	the thunder
<i>il baleno, il lampo</i>	the lightning
<i>la grandine</i>	the hail
<i>il fulmine</i>	the thunderbolt
<i>la neve</i>	the snow
<i>il gelo</i>	the frost
<i>il ghiaccio</i>	the ice
<i>la brina</i>	the glazed frost
<i>la rugiada</i>	the dew
<i>la nebbia</i>	a fog or mist
<i>il terremoto, il tremuoto</i>	the earthquake
<i>il diluvio</i>	a deluge or flood
<i>il caldo, or calore</i>	the heat
<i>il freddo</i>	the cold

*Del Tempo, e delle Stagioni.* Of the Time and Seasons.

<i>Il giorno</i>	the day
<i>la notte</i>	the night
<i>il mezzo giorno</i>	noon or mid-day
<i>la mezza notte</i>	midnight
<i>la mattina</i>	the morning
<i>la sera</i>	the evening
<i>un' ora</i>	an hour
<i>un quarto d'ora</i>	a quarter of an hour
<i>una mezz' ora</i>	half an hour
<i>tre quarti d'ora</i>	three quarters of an hour
<i>oggi</i>	to-day
<i>ieri</i>	yesterday

*domani,*

<i>dománi, dimáni</i>	to-morrow
<i>jer l'altro, l' áltro jéri</i>	the day before yesterday
<i>posdománi, domán l' áltro</i>	the day after to-morrow
<i>quèsta sèra</i>	this evening
<i>quèsta mattína</i>	this morning
<i>dópo pránzo</i>	after dinner
<i>dópo cèna</i>	after supper
<i>úna settimána</i>	a week
<i>un mèse</i>	a month
<i>un ánno</i>	a year
<i>un minuto</i>	a minute
<i>un istante</i>	an instant
<i>un momento</i>	a moment
<i>la primavéra</i>	the spring
<i>la státe, l'estate</i>	the summer
<i>l'autúnno</i>	autumn
<i>l'inverno, il véro</i>	the winter
<i>giórno di fésta</i>	a holiday
<i>giórno di lavóro</i>	a working-day
<i>il levar del sóle</i>	the sun-rising
<i>il tramontár del sóle</i>	the sun-setting
<i>l'alba, l'auróra</i>	the dawn, aurora

*I Giórni della Settimána.*

## The Days of the Week.

<i>Lunedì</i>	Monday	<i>Venerdì</i>	Friday
<i>Martedì</i>	Tuesday	<i>Sábato</i>	Saturday
<i>Mercoledì</i>	Wednesday	<i>Doménica</i>	Sunday
<i>Giovedì</i>	Thursday		

*I Mési.*

## The Months.

<i>Gennájo</i>	January	<i>Lúglio</i>	July
<i>Febbrájo</i>	February	<i>Agósto</i>	August
<i>Márzo</i>	March	<i>Settémbré</i>	September
<i>Apríle</i>	April	<i>Ottóbre</i>	October
<i>Mággio</i>	May	<i>Novémbré</i>	November
<i>Giúgno</i>	June	<i>Dicémbré</i>	December



*Le feste dell' anno.*

## The holidays of the year.

*Il capo d' anno*  
*il gibrno déi Re*  
*la Quarésima*  
*le Quáttro témpora*  
*la Doménica délle púlme*  
*la settimana santa*  
*il Venerdì santo*  
*il giòrno di Pásqua*  
*le Pentecóste*  
*il giòrno de' Morti*  
*Natále*  
*la vigília*  
*la mietitúra, mèsse, raccolta*  
*le vendémie*

New-year's day  
 Twelfth-day  
 Lent  
 the Ember-weeks  
 Palm-Sunday  
 Passion-week  
 Good-Friday  
 Easter-day  
 Whitsuntide  
 All-souls day  
 Christmas-day  
 the eve  
 the harvest  
 the vintage

*Regni d'Europa e loro*  
*Capitali.*

The Kingdoms of Europe  
 and their Capital Cities.

*Spagna* Spain  
*Francia* France  
*Inghilterra* England  
*Scozia* Scotland  
*Irlanda* Ireland  
*Boemia* Bohemia  
*Norvegia* Norway  
*Polonia* Poland  
  
*Russia* Russia  
  
*Danimarca* Denmark  
*Svezia* Sweden  
*Turchia* Turkey  
*Ungheria* Hungary  
*Napoli* Naples  
*Sicilia* Sicily  
*Sardegna* Sardinia  
*Piemonte* Piedmont

*Madrid* Madrid  
*Parigi* Paris  
*Londra* London  
*Edinburgo* Edinburgh  
*Dublino* Dublin  
*Praga* Prague  
*Bergen* Bergen  
*Varsavia* Warsaw  
*{ Pietroburgo* Petersburg  
*{ Mosca* Moscow  
*Copenaghen* Copenhagen  
*Stockholm* Stockholm  
*Costantinopoli* Constantinople  
*Presburgo* Presburg  
*Napoli* Naples  
*Palermo* Palermo  
*Cagliari* Cagliari  
*Torino* Turin

*Delle Dignità Ecclesiastiche.* Of Ecclesiastical Dignities.

<i>Il pápa, il pontéfice</i>	the pope
<i>un cardinale</i>	a cardinal
<i>un arcivéscovo</i>	an archbishop
<i>un véscovo</i>	a bishop
<i>un núnzio</i>	a nuncio
<i>un preláto</i>	a prelate
<i>un rettóre</i>	a rector
<i>un vicário</i>	a vicar
<i>un vicário generále</i>	a vicar-general
<i>un decáno</i>	a dean
<i>un canónico</i>	a canon
<i>un préte</i>	a priest
<i>un cappelláno</i>	a chaplain
<i>un elemosiniére cappelláno</i>	an almoner
<i>un curáto, un párroco, }</i>	a curate
<i>un piováno</i>	
<i>un predicátóre</i>	a preacher
<i>un sagristáno</i>	a sexton
<i>un chéríco</i>	a clerk
<i>un músico, un suonatore</i>	a musician

*Names of some Articles of Food.*

<i>Páne</i>	bread
<i>acqua</i>	water
<i>vino</i>	wine
<i>birra</i>	beer
<i>cárne</i>	meat or flesh
<i>pésce</i>	fish
<i>aléssó</i>	boiled meat
<i>arrósto</i>	roast meat
<i>un boccone di páne</i>	a mouthful of bread
<i>un pasticcio</i>	a pie
<i>una fetta di pasticcio</i>	a slice of pie
<i>una minéstra</i>	a soup
<i>un bródo</i>	a basin of broth
<i>un' insaláta</i>	a salad
<i>una salsa</i>	the sauce
<i>un intíngolo</i>	a ragout
<i>delle frúttá</i>	fruit
<i>del formággio</i>	cheese

*L' Apparácchio.*

*L'Apparécchiodelła Távola.* The Covering of the Table.

<i>La távola</i>	the table	<i>úno scaldavivánde</i>	a chafing-dish
<i>úna sédia</i>	the chair	<i>un bacile</i>	a basin
<i>la továgliá</i>	the table-cloth	<i>un bicchiére</i>	a glass
<i>una salviétta</i>	a napkin	<i>un fiasco,</i>	a flask
<i>un coltéllo</i>	a knife	<i>úna bottiglia</i>	a bottle
<i>úna forchétta</i>	a fork	<i>úna tazza</i>	a cup
<i>un cucchiájo</i>	a spoon	<i>úna sottocóppe</i>	a saucer
<i>un tóndo</i>	a plate	<i>úno sciugamáni</i>	a towel
<i>un pidtto</i>	a dish	<i>un servizio</i>	a service or course
<i>úna saliéra</i>	a salt-cellar	<i>úna cesta, un cestóne</i>	a basket
<i>un acetájo</i>	a vinegar-bottle	<i>úna fogliétta</i>	a half-pint
<i>una zuccheriéra</i>	a sugar-dish	<i>úna pinta</i>	a pint
<i>un candelieri</i>	a candle-stick	<i>un boccale</i>	a jug
<i>úna candela</i>	a candle	<i>úna bottiglia</i>	a bottle
<i>lo smoccolatójo</i>	the snuffers	<i>un cava-súghero</i>	a corkscrew

*Quel che si mángia a Tavola per l' Aléssso.* What is eaten at Table as boiled Meat.

<i>Búe, mánzo</i>	beef	<i>agnéllo</i>	lamb
<i>castráto</i>	mutton	<i>úna gallina</i>	a hen
<i>vitéllo</i>	veal	<i>un pollástro</i>	a fowl

*Per gli Antipásti.*

*Un guazzetto*  
*úna fricasséa*  
*úna stufáto*  
*un' animélla di vitéllo*  
*úna crostáta, una torta*  
*dei pasticciétti*  
*del presciútto*

## For the first Course.

a ragout  
a fricassee  
stewed meat  
sweet bread  
a tart  
petty patties  
some ham

*delle*

delle salsicce  
 un salame di Bologna  
 del sanguinaccio  
 del fegato  
 delle radici  
 un melone, popone

sausages  
 a Bologna sausage  
 black pudding  
 liver  
 radishes  
 a melon

*Quel che si fa arrostito.*

*What is roasted*

Un cappone  
 pollastri  
 piccioni  
 le beccacce  
 le pernici  
 i tordi  
 le lodole  
 le quaglie  
 i fagiani  
 un gallinaccio  
 un'oca  
 un papero  
 un'anitra  
 un daino  
 una lepre  
 un coniglio  
 un porco, un majale  
 un porchetto  
 un cinghiale  
 salvaggina  
 testuggine di mare  
 un cervo  
 un cosciotto  
 un lombò di vitello  
 una spallétta di castrato  
 una braciúola  
 del selvaggiúme, dell'uc- }  
 cellame

a capon  
 pullets  
 pigeons  
 woodcocks  
 partridges  
 thrushes  
 larks  
 quails  
 pheasants  
 a turkey  
 a goose  
 a gosling  
 a duck  
 a deer  
 a hare  
 a rabbit  
 a pig  
 a roasting pig  
 a wild boar  
 venison  
 turtle  
 a stag  
 a leg of mutton  
 a loin of veal  
 a shoulder of mutton  
 a steak  
 game

*Per condire le Vivande.*

*To season Meat with.*

Del sale salt  
 del pepe pepper  
 dell'olio oil

dell'aceto vinegar  
 dell'agresto verjuice  
 della mostarda mustard

<i>dei garófani</i>	cloves	<i>dell' áglio</i>	garlick
<i>della cannella</i>	cinnamon	<i>del lardo</i>	bacon
<i>dei capperi</i>	capers	<i>dei melángoli,</i>	oranges
<i>del lauro</i>	laurel	<i>degli aranci</i>	lemons
<i>dei funghi</i>	mushrooms	<i>dei limóni</i>	lemons
<i>dei tartúfoli</i>	truffles	<i>del persémo</i>	parsley
<i>delle cipolle</i>	onions	<i>delle cipollétte</i>	young onions
<i>degli scalógni</i>	shalots	<i>delle uóva</i>	eggs

*Per l' Insaláta.*

## For a Salad.

<i>Dell' érbe</i>	herbs	<i>de' sèlleri</i>	cellery
<i>dell' indivia</i>	endive	<i>del cerfoglio</i>	chervel
<i>della lattúga</i>	lettuce	<i>del crescione</i>	cresses

*Per i Giorni di Mágro.*

## For Fish Days.

<i>Del butirro</i>	butter	<i>delle óstriche</i>	oysters
<i>del látte</i>	milk	<i>del salmóne</i>	salmon
<i>delle uóva da</i>	eggs in the	<i>del merlúzzo</i>	cod-fish
<i>bère</i>	shell	<i>delle alici</i>	anchovies
<i>delle uóva af-</i>	poached	<i>un gámbero</i>	a lobster
<i>fbgate</i>	eggs	<i>dei pisélli</i>	peas
<i>una frittúta</i>	an omelet	<i>delle fave</i>	beans
<i>dei gámberi</i>	crawfish	<i>degli spinaci</i>	spinage
<i>un lúccio</i>	a pike	<i>dei carciófoli</i>	artichokes
<i>una carpa</i>	a carp	<i>degli spáragi</i>	asparagus
<i>una trota</i>	a trout	<i>dei cávoli</i>	cabbages
<i>una sógliola</i>	a sole	<i>dei bróccoli</i>	sprouts
<i>un' anguilla</i>	an eel	<i>dei cávoli fi-</i>	cauliflowers
<i>una tinca</i>	a tench	<i>óri</i>	
<i>uno storione</i>	a sturgeon	<i>del finóccchio</i>	fennel
<i>un' arínga</i>	a herring		

*Per le Frátta.*

## For the Dessert.

<i>Delle méle, dei pomi</i>	apples.
<i>delle pére</i>	pears
<i>delle persiche</i>	peaches
<i>dei brioócoli</i>	apricots
<i>delle ceráse</i>	cherries
<i>delle uvespine</i>	gooseberries

<i>dei fichi</i>	figs
<i>délle susine</i>	plumbs
<i>dei lamponi</i>	raspberries
<i>dell' úva</i>	grapes
<i>délle fritéllé</i>	frittars
<i>úna tórtá, una crostata</i>	a tart
<i>dei zúcccheríni</i>	sugar-plums
<i>dei confétti</i>	sweet-meats
<i>délle nóci</i>	nuts
<i>délle nocciuóle</i>	filberts
<i>délle castágne</i>	chesnuts
<i>délle mándorle</i>	almonds
<i>délle néspole</i>	medlars
<i>délle móre nere</i>	blackberries
<i>délle mela cotógne</i>	quinces
<i>délle melagráne</i>	pomegranates
<i>délle aránce</i>	oranges
<i>délle ulive</i>	olives
<i>délle móre di gelso</i>	mulberries
<i>dei meloni, poponi</i>	melons
<i>cocomeri</i>	water-melons

*Grádi di Parentádo.*

## Degrees of Kindred.

<i>Il pádre</i>	the father
<i>la mádre</i>	the mother
<i>l'ávo, il nonno</i>	the grandfather
<i>l'áva, la nonna</i>	the grandmother
<i>il bisávo</i>	the great-grandfather
<i>la bisáva</i>	the great-grandmother
<i>il figlio</i>	the son
<i>la figlia</i>	the daughter
<i>il fratéllo</i>	the brother
<i>la sorélla</i>	the sister
<i>il primogénito</i>	the eldest son
<i>l'último nato</i>	the youngest son
<i>lo zío</i>	the uncle
<i>la zia</i>	the aunt
<i>il nipóte</i>	the nephew
<i>la nipóte</i>	the niece
<i>il pronipóte</i>	the nephew's son
<i>la pronipóte</i>	the niece's daughter

*il cugíno*  
*la cugína*  
*il cognáto*  
*la cognáta*  
*il suócero*  
*la suócera*  
*il género*  
*la nuóra*  
*il nipotíno*  
*la nipotína*  
*i genitóri*  
*lo spóso*  
*la spósa*  
*consórtte, masc. and fem.*  
*il geméllto*  
*il figlióccio*  
*la figlióccia*  
*padríno*  
*matrína*  
*la bália*  
*un parénte*  
*la parénte*  
*l'amíco*  
*l'amíca*  
*un nemíco*  
*una nemíca*  
*un védovo*  
*una védova*  
*un eréde*  
*una eréde, una réde*  
*un pupíllo*  
*una pupílla*  
*un parentádo*  
*un matrimónio*  
*úno sposalizio*

the cousin  
 the female cousin  
 the brother-in-law  
 the sister-in-law  
 the father-in-law  
 the mother-in-law  
 the son-in-law  
 the daughter-in-law  
 the grand-son  
 the grand-daughter  
 the parents  
 the spouse, *masc.*  
 the spouse, *fem.*  
 a consort ✓  
 the twin-brother  
 the god-son  
 the god-daughter  
 the god-father  
 the god-mother  
 the nurse  
 a relation, a relative  
 the female relation, *rela-*  
 the friend *[tive]*  
 the female friend  
 an enemy, *masc.*  
 a female enemy  
 a widower  
 a widow  
 an heir  
 an heiress  
 a pupil, *masc.*  
 a female pupil  
 an alliance  
 a marriage  
 a wedding

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*Degli Státi dell' Uómo e*    *Of the Conditions of Man*  
*della Dónna.*                      *and Woman.*

*Un uómo*  
*una dónna*

a man  
 a woman

*un uómo attempáto*  
*una dónna attempáta*  
*un vécchio*  
*una vécchia*  
*un giòvane*  
*una giòvane*  
*un maríto*  
*una móglie*  
*un bambíno, masc.*  
*una bambéna, fem.*  
*un ragázzo, fanciúlló*  
*un ragazzíno, fanciullíno*  
*una fanciullína*  
*una zitélla*  
*il padróne*  
*la padróna*  
*il servitóre*  
*la séroa*  
*il cittadíno*  
*il contadíno*  
*un forestiéro*  
*un baróne*  
*un monélló, un fúrbo*  
*un ládro*

an aged man  
 an aged woman  
 an old man  
 an old woman  
 a young man  
 a young girl  
 a husband  
 a wife  
 an infant  
 a boy  
 a little boy  
 a little girl  
 a maid  
 the master  
 the mistress  
 the man servant  
 the female servant  
 the citizen  
 the countryman  
 a stranger  
 a rogue  
 a sharper, a knave  
 a thief

*Quel chè bisógna per*  
*vestírsi.*

What is necessary for  
 dressing oneself.

*Un vestíto, un abito*  
*un cappéllo*  
*una perúcca*  
*una cravátta*  
*un ferraजूólo*  
*un abito, un vestíto*  
*le calzétte, calze*  
*le sottocalzétte, le sottocalze*  
*gli scarpíni*  
*le scárpe*  
*le pianélle*  
*una camícia*

a suit of clothes  
 a hat  
 a wig  
 a cravat  
 a great coat  
 a coat  
 stockings  
 under stockings  
 the pumpe  
 the shoes  
 the slippers  
 a shirt



<i>una camiciola</i>	}	a waistcoat
<i>una sottoveste</i>		
<i>una manica</i>		a sleeve
<i>i manichetti</i>		the ruffles
<i>una berritta</i>		a cap
<i>una zimarra</i>		a night-gown
<i>una tasca, una saccoccia</i>		a pocket
<i>il borsellino</i>		the fob
<i>pantaloni</i>		pantaloon
<i>calzoni lunghi</i>		trowsers
<i>mutande</i>		drawers

+ *Coi Vestiti, bisogna* With Clothes, we must have

<i>Delle fettucce</i>	ribbons
<i>dei merlotti</i>	lace
<i>dei bottoni</i>	buttons
<i>delle bottoniere</i>	button-holes
<i>della frangia</i>	fringe
<i>dei guanti</i>	gloves
<i>un fazzolotto</i>	a handkerchief
<i>un oriuolo, orologio</i>	a watch
<i>un manicotto</i>	a muff
<i>delle fibbie</i>	buckles
<i>delle legacce</i>	garters
<i>un anello</i>	a ring
<i>un pettine</i>	a comb
<i>una tabacchiera</i>	a snuff-box

*Per quei che montano  
a Cavallo.*

For those who ride on  
Horseback.

<i>Un pendone</i>	a belt
<i>una cintura</i>	a girdle
<i>le pistole</i>	the pistols
<i>una briglia</i>	a bridle
<i>una sella</i>	a saddle
<i>le stoffe</i>	the stirrups

*la frústa*  
*gli stivali*  
*gli speróni*  
*la ginocchiéra*  
*la rotélla*  
*la gúmba*  
*la suóla*  
*il calcáagno*

the whip  
 the boots  
 the spurs  
 the top of the boot  
 the rowel of the spurs  
 the leg  
 the sole  
 the heel

*Per le Signore.*

*Una cúffia*  
*úna gonnélla, úna sottána*  
*il bústo*  
*il grembiále*  
*úna máscara*  
*un vélo*  
*gli orecchíni*  
*i ricci*  
*un ventáglio*  
*úna stécca*  
*gli smanígli*  
*l' apparecchiatójo*  
*le spílle*  
*un torsélló*  
*un pajo di fórbici*  
*un ditále*  
*un ágo*  
*il fílo, il refe*  
*il liscio*  
*le mósche*  
*áque odórose*  
*délla pólvore*  
*lo spillone di tésta*  
*l' acconciatúra di cápo*  
*la scátola*  
*le giòje*  
*úna giòja, un giojéllo*  
*un diamánte*  
*úno smeráldo*  
*un rubíno*

For the Ladies.

a cap, or head-dress  
 a petticoat  
 the stays  
 the apron  
 a mask  
 a veil  
 ear-rings  
 the curls  
 a fan  
 a busk  
 bracelets  
 the toilet  
 pins  
 a pincushion  
 a pair of scissors  
 a thimble  
 a needle  
 thread  
 paint  
 patches  
 sweet waters  
 powder  
 a bodkin  
 a head-dress  
 a box  
 jewels  
 a jewel  
 a diamond  
 an emerald  
 a ruby

*una perla*  
*un zaffiro*  
*uno stuzzicadenti*  
*della tela*  
*una conocchia, rocca*  
*il fuso*  
*la seta*  
*la lana*  
*dell' amido*  
*del sapone*  
*lo stucco*

a pearl  
 a sapphire  
 a tooth-pick  
 linen  
 a distaff  
 the spindle  
 silk  
 wool  
 starch  
 soap  
 a case

*Delle Parti del Corpo.*      Of the Parts of the Body.

*La testa, il*      the head  
*capo*  
*il viso, la*      the face  
*faccia*  
*la fronte*      the forehead  
*gli occhi*      the eyes  
*le ciglia*      the eyebrows  
*le palpebre*      the eye-lids  
*la pupilla*      the eye-ball  
*le orecchie*      the ears  
*i capelli*      the hair  
*le tempie*      the temples  
*le guance*      the cheeks  
*il naso*      the nose  
*le narici*      the nostrils  
*la barba*      the beard  
*la bocca*      the mouth  
*i denti*      the teeth  
*la lingua*      the tongue  
*le labbra*      the lips  
*il palato*      the palate  
*le basette, i*      the whiskers  
*baffi*  
*il mento*      the chin  
*il collo*      the neck  
*la gola*      the throat  
*le spalle*      the shoulders

*le braccia*      the arms  
*il gomito*      the elbow  
*il pugno*      the fist  
*la mano*      the hand  
*il dito*      the finger  
*il pollice*      the thumb  
*le unghie*      the nails  
*lo stomaco*      the stomach  
*il petto*      the bosom  
*le zinne*      the breasts  
*le coste*      the ribs  
*le cosce*      the thighs  
*le ginocchia*      the knees  
*la gamba*      the leg  
*la polpa della*      the calf of  
*gamba*      the leg  
*la nocce del*      the ankle-  
*piède*      bone  
*il collo del*      the instep  
*piède*  
*il piède*      the foot  
*il calcagno*      the heel  
*la ciera*      the mien  
*la complessione*      the complex-  
*ion*  
*l' aria*      the air

<i>il portamento</i>	the demean- our	<i>il fégato</i>	the liver
<i>la grassézza</i>	the fatness	<i>il pulmóne</i>	the lungs
<i>la magrézza</i>	the leanness	<i>la tósse</i>	cough
<i>la statúra</i>	the stature	<i>il catárro</i>	the rheum
<i>l'andatúra</i>	the gait	<i>il fiáto</i>	the breath
<i>il gésto</i>	the gesture	<i>la vóce</i>	the voice
<i>il cervéllo</i>	the brain	<i>la paróla</i>	the speech
<i>il sángue</i>	the blood	<i>un sospíro</i>	a sigh
<i>le véne</i>	the veins	<i>la vísta</i>	the sight
<i>le artérie</i>	the arteries	<i>l'udító</i>	the hearing
<i>i nérví</i>	the nerves	<i>l'odoráto</i>	the smell
<i>i múscoli</i>	the muscles	<i>il gústó</i>	the taste
<i>la pélle</i>	the skin	<i>il tátto</i>	the feeling
<i>il cuóre</i>	the heart	<i>il sentiménto,</i> <i>l'opinióne</i>	the opinion

*Pet Istudiare.*

## For Study.

<i>La libreria</i>	the library
<i>il gabinétto</i>	the closet
<i>un libro</i>	a book
<i>úno xibaldóne</i>	a common-place book
<i>la cárta</i>	the paper
<i>un fóglio</i>	a leaf
<i>úna página</i>	a page
<i>la copérta d'un libro</i>	the cover of a book
<i>úna pénná</i>	a pen
<i>l'inchióstro</i>	ink
<i>un calamájó</i>	an ink-stand
<i>un temperíno</i>	a pen-knife
<i>lo spágo</i>	packthread
<i>la pólvore, l'aréná, la sább-</i>	sand
<i>il polveríno</i>	the sand-box
<i>la céra</i>	the wax
<i>un sigílló</i>	a seal
<i>úna léttera</i>	a letter
<i>un bigliétto</i>	a note
<i>la scrittúra</i>	the writing
<i>il ricórdó, il taccuino</i>	the pocket-book
<i>la cartapécóra, lapergaména</i>	parchment

<i>il pennello</i>	the pencil or brush
<i>il lapis</i>	the pencil (blacklead)
<i>una lezione</i>	a lesson
<i>una traduzione</i>	a translation
<i>un tema</i>	a theme
<i>un portafoglio</i>	a case for paper

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*Strumenti di Musica, &c.*      Instruments of Music, &c.

<i>Un violino</i>	a violin
<i>una viola</i>	a bass-viol
<i>un corno</i>	a horn
<i>un flauto, un traversiere</i>	a flute
<i>uno zúffolo</i>	a flageolet
<i>una zampogna</i>	a bagpipe
<i>una piva, un oboè</i>	a hautboy
<i>una chitarra</i>	a guitar
<i>un cémbalo</i>	a harpsichord
<i>un pianoforte</i>	a piano-forte
<i>un liuto</i>	a lute
<i>un'arpa</i>	a harp
<i>un organo</i>	an organ
<i>una trómba</i>	a trumpet
<i>un tambúro</i>	a drum
<i>un píffero</i>	a fife
<i>un'orchestra</i>	an orchestra
<i>una banda</i>	a band
<i>il basso</i>	the bass
<i>il soprano</i>	the treble
<i>il tenóre</i>	the tenor
<i>il contra tenóre</i>	the counter-tenor

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*D'una Casa e delle sue  
parti.*

*Of a House and its  
parts.*

<i>La casa</i>	the house
<i>la porta</i>	the door
<i>il portóne</i>	the gate

<i>la cámara, la stánza</i>	the room
<i>la sála</i>	the drawing-room
<i>la sála da pranzare</i>	the dining-room
<i>la sála bassa</i>	the parlour
<i>l'anticámara</i>	the anti-chamber
<i>la sála</i>	the hall
<i>il gabinétto</i>	the closet
<i>la finéstra</i>	the window
<i>le invetriate</i>	the panes of glass
<i>la cucína</i>	the kitchen
<i>il cortíle</i>	the yard
<i>il pózzo</i>	the well
<i>la stália</i>	the stable
<i>la cantína</i>	the cellar
<i>la scála</i>	the stair-case
<i>le scále</i>	the stairs
<i>il giardíno</i>	the garden
<i>la fontána</i>	the fountain
<i>la dispénsa</i>	the pantry
<i>il primo piáno</i>	the first floor
<i>il secóndo piáno</i>	the second floor
<i>il terrázso</i>	the terrace
<i>la soffítta</i>	the garret
<i>il tétto</i>	the roof
<i>le tégoie</i>	the tiles
<i>le grondáje</i>	the gutters
<i>il múro, la muráglia</i>	the wall
<i>il camíno</i>	the chimney
<i>i mattóni</i>	the bricks
<i>il pálco, il tavoláto</i>	the floor
<i>la riméssa</i>	the coach-house
<i>il fórho</i>	the oven
<i>la tráve</i>	the beam
<i>i travicélli</i>	the joists
<i>le távole</i>	the planks
<i>l'inségna</i>	the sign
<i>la pigióne, il fitto</i>	the rent
<i>il gésso</i>	the plastering
<i>la calcína</i>	the lime
<i>il márho</i>	the marble
<i>la piéttra</i>	the stone

la colombája  
il pollájo  
il comodo

the pigeon-house  
the hen-house  
the water-closet

*I Móbili della Cámara.*      The Furniture of a Room.

La tapezzeria  
lo spécchio  
il letto  
le lenzuóla  
il materásso  
la coltrice  
il pagliaccio  
il capezzále  
il soprucciélo del letto  
le cortíne  
la bandinélla  
la copérta  
il guanciále  
le vérghe  
la spónda del letto  
i quádri  
un orológio  
la corníce  
le sédie  
úna sédia d' appoggio  
la távola  
il tappéto  
il sofà  
la credénza  
un paravénto  
úna scátola  
úna cassétta  
un forziére  
la ricamatúra  
la pittúra  
l' indorátúra  
la scultúra  
l' intagliatúra  
úna figúra

the tapestry  
the looking-glass  
the bed  
the sheets  
the mattress  
the feather-bed  
the straw-bed  
the bolster  
the tester of the bed  
the curtains  
the head-curtain  
the counterpane  
the pillow  
the curtain-rods  
the bed-side  
the pictures  
a clock  
the frame  
the chairs  
an arm-chair  
the table  
the carpet  
the sophá  
the cupboard  
a screen  
a chest  
a box  
a strong-box  
embroidery  
the painting  
the gilding  
the carving, or sculpture  
carving on wood  
a figure

*una státua*  
*una colónna*  
*un piedestállo*

a statue  
 a pillar  
 a pedestal

*Quel che si tróva intórno  
 al Cammíno.*

What we find about the  
 Chimney.

*La porcellána*  
*un' úrna*  
*un váso*  
*il fuóco*  
*il carbóne*  
*le cèneri, la cenere*  
*il focoláre*  
*un pézzo di légna*  
*una fascína di légna gróssa*  
*un soffietto*  
*la palétta*  
*le mollétte*  
*il forcone*  
*zolfanélli*  
*il fucile*  
*la piétra focája*  
*l' éscá*  
*la fiámma*  
*il parafuóco*  
*il fumo*  
*la caligine, la fuligine*  
*il parabraccé*

the China ware  
 an urn  
 a vase, a vessel  
 the fire  
 coals  
 ashes  
 the hearth  
 a log of wood  
 a faggot  
 a pair of bellows  
 the shovel  
 the tongs  
 the poker  
 the matches  
 the steel  
 the flint  
 the tinder  
 the flame  
 the screen  
 the smoke  
 the soot  
 the fender

*Quel che si tróva nêlla  
 Cucina.*

What we find in the  
 Kitchen.

*Lo spiédo*  
*il girarrósto*  
*il voltaspiédo*  
*il caldáro*  
*una padélla*  
*un treppiéde*  
*una graticola, una gratélla*  
*una brócca*

the spit  
 the jack  
 the jack  
 the kettle  
 a frying-pan  
 a trivet  
 a gridiron  
 a pitcher



<i>una sécchia, un sécchio</i>	a pail
<i>una córda</i>	a rope
<i>una girélla</i>	a pulley
<i>un catino</i>	an earthen pan
<i>una pignátta</i>	a pot
<i>una pèntola</i>	a great pot
<i>una cucchiájo</i>	a spoon
<i>una mèstola</i>	a ladle
<i>una forcina, forchétta</i>	a fork
<i>uno scaldavivande</i>	a chafing-dish
<i>lo scaldalétto</i>	the warming-pan
<i>un rampino</i>	a hook
<i>la catèna</i>	the pot-hanger
<i>una gratúggia</i>	a grater
<i>una tortièra</i>	a pudding-pan
<i>un mortáro</i>	a mortar
<i>un pistéllo</i>	a pestle
<i>uno sciacquatóre</i>	the sink
<i>una scópa</i>	a broom
<i>uno stráccio</i>	a rag
<i>uno stroffináccio</i>	a duster

*Quel che si tróva nêlla  
Cantína.*

What we find in the  
Cellar.

<i>Una bótte</i>	a butt
<i>un baríle</i>	a barrel
<i>un imbottatójo</i>	a funnel
<i>un cérchio</i>	a hoop
<i>la féccia</i>	the dregs
<i>del víno</i>	wine
<i>della birra</i>	beer
<i>del sídro</i>	cider
<i>vin vécchio</i>	old wine
<i>vin nuóvo</i>	new wine
<i>vin rósso</i>	red wine
<i>vin bíanco</i>	white wine
<i>vin chiarétto</i>	claret
<i>vino guásto</i>	sour wine
<i>acétto</i>	vinegar
<i>vin dólce</i>	sweet wine
<i>mósto</i>	must

*un martélllo*  
*métter máno ad úna bótte*  
*cavár víno*  
*tírar un súghero*  
*un cava súghero*

a hammer  
 to tap a butt  
 to draw wine  
 to draw a cork  
 a corkscrew

*Quel che si tróva intórno  
 alla Pórta.*

What is found about a  
 door.

*La chiáve*  
*la serratúra*  
*il catenáccio*  
*il saliscéndi*  
*il chiavistélllo*  
*i riscóntri*  
*il battitójo*  
*la campanélla*  
*la stánga*  
*il sóglio*  
*i gángheri*

the key  
 the lock  
 the bolt  
 the latch  
 the bolt  
 the wards of a lock  
 the knocker  
 the bell  
 the bar  
 the threshold  
 the hinges

*Quel che si tróva nella  
 Stállà.*

What we find in the  
 Stable.

*Del fiéno*  
*délla biáda*  
*délla páglia*  
*úna rastelliéra*  
*úna mangiatója*  
*la sémola*  
*il péttine*  
*la stríglia*  
*un váglio*  
*la bríglia*  
*la sèlla*  
*il pettorále*  
*le cínghie*  
*il cavicchio*  
*l' arciónè*  
*úna cavézza*

hay  
 oats  
 straw  
 a rack  
 a manger  
 the bran  
 the comb  
 the curry-comb  
 a sieve  
 the bridle  
 the saddle  
 the breast-plate  
 the girths  
 the peg  
 the saddle-bow  
 a halter

*il mózzo di stállo*  
*i caválli*  
*la carrózza*  
*il calésso*  
*carrózza per due persóne*  
*un cárro*  
*una carrétta*

the groom  
 the horses  
 the coach  
 the chariot  
 the chaise  
 a waggon  
 a cart

*Quel che si tróva nel*  
*Giardíno, i fióri, e gli*  
*álberi.*

What is found in the Gar-  
 den, the flowers and the  
 trees.

*Unà spalliera*  
*una pérgola*  
*una rósa*  
*un gelsomíno*  
*dei gárafani*  
*del geranio*  
*délle tulípe, dei tulipáni*  
*dei gígli*  
*délle vióle*  
*délle gionchiglie*  
*un pomáro, or pómo*  
*un péro*  
*un cirégio*  
*un susíno*  
*un álbero d' albicócco*  
*un pérsico*  
*un móro*  
*un fico*  
*un ulivo*  
*il bóssó*  
*il láuro*  
*l' abéte*  
*la quércia, il róvere*  
*il fággio*  
*l' ólmo*  
*l' úva spína*  
*l' arúncio*  
*un rosájo*  
*il semenzájo*

a row of wall-trees  
 an arbor  
 a rose  
 a jessamin  
 pinks  
 geraniums  
 tulips  
 lilies  
 violets  
 jonquils  
 an apple-tree  
 a pear-tree  
 a cherry-tree  
 a plum-tree  
 an apricot-tree  
 a peach-tree  
 a mulberry-tree  
 a fig-tree  
 an olive-tree  
 the box-tree  
 the laurel-tree  
 the fir-tree  
 the oak  
 the beech-tree  
 the elm  
 the gooseberry-tree  
 the orange-tree  
 a rose-bush  
 the nursery

*la vite*  
*la vîgna*  
*l' édera*  
*un rámo*  
*un mándorlo*  
*un viále*  
*un boschétto*  
*l' ómbra*  
*il frêsko*  
*la fontána*  
*i canáli*  
*un cespúglio*  
*un mírto*  
*la verdúra*  
*un mázzo di fióri*

the vine  
 the vineyard  
 ivy  
 a branch  
 an almond-tree  
 an avenue  
 a little wood  
 the shade  
 the cool  
 the fountain  
 the canals  
 a bush  
 a myrtle  
 verdure  
 a nosegay

*Dignità temporáli.*

Temporal Dignities.

*Un imperatóre*  
*úna imperatrice*  
*un re*  
*úna regína*  
*il delfíno*  
*la delfína*  
*il príncipe*  
*la principéssa*  
*il grandúca*  
*la granduchéssa*  
*l' arcidúca*  
*l' arciduchéssa*  
*il dúca*  
*la duchéssa*  
*il marchése*  
*la marchéssa*  
*il cónte*  
*la contéssa*  
*il viscónte*  
*la viscontéssa*  
*il baróne*  
*la baronéssa*

an emperor  
 an empress  
 a king  
 a queen  
 the dauphin  
 the dauphiness  
 the prince  
 the princess  
 the grand-duke  
 the grand-duchess  
 the arch-duke  
 the arch-duchess  
 the duke  
 the duchess  
 the marquis  
 the marchioness  
 the earl  
 the countess  
 the viscount  
 the viscountess  
 the baron  
 the baroness

<i>l' ambasciadóre</i>	the ambassador
<i>l' ambasciadrice</i>	the ambassadress
<i>un incaricáto d' affari</i>	the chargé d'affaires
<i>un segretário di legazione</i>	a secretary of legation
<i>un baronétto</i>	a baronet
<i>un cavalière</i>	a knight
<i>il governatóre</i>	the governor
<i>la governatrice</i>	the governor's lady
<i>un inviató</i>	an envoy
<i>un residente</i>	a resident
<i>un agente</i>	an agent
<i>un consóle</i>	a consul

*Cariche ed Ufficiali di  
Giustizia.*

Officers and Offices of  
Justice.

<i>Il cancelliére</i>	the chancellor
<i>il custóde de' sigilli</i>	the keeper of the seals
<i>il segretário di státo</i>	the secretary of state
<i>l' intendénte</i>	the surveyor
<i>il tesoriére</i>	the treasurer
<i>il presidénte</i>	the president
<i>il consigliére</i>	the councillor
<i>il maéstro delle súppliche</i>	the master of requests
<i>il maéstro de' cónti</i>	the master of accounts
<i>il giúdice</i>	the judge
<i>il luogotenénte civile</i>	the civil magistrate
<i>il luogotenénte criminále</i>	the criminal magistrate
<i>il podestà</i>	the mayor
<i>uno schiavíno</i>	an alderman
<i>l' avvocátó</i>	the advocate
<i>il procurátóre</i>	the attorney
<i>il procuratór fiscale</i>	the attorney-general
<i>un sostitúto</i>	a deputy
<i>un notájo</i>	a notary
<i>un segretário</i>	a secretary
<i>un sollecitatóre</i>	a solicitor
<i>úno scriváno</i>	a clerk
<i>un copísta</i>	a hackney-writer
<i>l' usciére</i>	the door-keeper, usher
<i>il sergente, il cursóre</i>	the serjeant

<i>un carcerière</i>	a jailor
<i>un litigatore, or litigante</i>	a pleader
<i>un prigionière</i>	a prisoner

*Ufficiali di Guerra.*

## Officers of War.

<i>Il generale</i>	the general
<i>L' ammiraglio</i>	the admiral
<i>il luogotenente generale</i>	the lieutenant-general
<i>un maresciallo di campo</i>	a major-general
<i>un brigadiere</i>	a brigadier
<i>il colonnello</i>	the colonel
<i>tenente colonnello</i>	the lieutenant-colonel
<i>il maggiore</i>	the major
<i>L' ajutante maggiore</i>	the adjutant
<i>il capitano</i>	the captain
<i>il luogotenente, il tenente</i>	the lieutenant
<i>il cornetta</i>	the cornet
<i>L' alfiere</i>	the ensign
<i>il sergente</i>	the serjeant
<i>il caporale</i>	the corporal
<i>un sottocaporale</i>	the under-corporal
<i>un quartier maestro</i>	a quarter-master
<i>un commissario</i>	a commissary
<i>un cavaliere</i>	a horse-man
<i>un fantaccino</i>	a foot-soldier
<i>il cavalleggero</i>	the light-horseman
<i>un dragone</i>	a dragoon
<i>un moschettiere</i>	a musqueteer
<i>la banda</i>	the band
<i>un trombettiere, trombetta</i>	a trumpeter
<i>un tamburino</i>	a drummer
<i>il pífaro</i>	the fifer
<i>la sentinella</i>	the sentinel
<i>la ronda</i>	the round
<i>la pattuglia</i>	the patrol
<i>un guastatore</i>	a pioneer
<i>un cannoniere</i>	a gunner
<i>un minatore</i>	a miner
<i>gli avventurieri, i volontarij</i>	volunteers
<i>i santi perduti</i>	the forlorn hope
<i>un ingegnere</i>	an engineer

*L' Armata.*

## The Army.

<i>Un' armata</i>	an army
<i>una flotta</i>	a fleet
<i>una squadra</i>	a squadron
<i>il corpo di battaglia</i>	the main-body
<i>la vanguardia</i>	the van-guard
<i>la retroguardia</i>	the rear-guard
<i>il corpo di riserva</i>	the body of reserve
<i>una linea</i>	a line
<i>un campo volante</i>	a flying camp
<i>la cavalleria</i>	the cavalry
<i>la fanteria</i>	the infantry
<i>uno squadrone</i>	a squadron
<i>un battaglione</i>	a battalion
<i>la prima fila, or schiera</i>	the first rank
<i>la seconda fila</i>	the second rank
<i>il bagaglio</i>	the baggage
<i>i cannoni</i>	the guns
<i>le tende</i>	the tents
<i>il padiglione</i>	the pavilion
<i>un reggimento</i>	a regiment
<i>una compagnia</i>	a company
<i>un presidio, or una guarnigione</i>	a garrison
<i>una brigata</i>	a division
<i>una suddivisione</i>	a sub-division

*Le Fortificazioni.*

## The Fortifications.

<i>Una città</i>	a city
<i>la cittadella</i>	the citadel
<i>un forte</i>	a fort
<i>una fortezza</i>	a fortress
<i>un castello</i>	a castle
<i>le mura</i>	the walls
<i>il fosso</i>	the ditch
<i>una palizzata, uno steccato</i>	a pallsado
<i>la cortina</i>	the curtain
<i>la mezza luna</i>	the half-moon
<i>la casamatta</i>	the casemate

*la strada coperta*  
*un fortino*  
*le trinciére*  
*una mina*  
*una contramina*  
*una torre*  
*un parapétto*  
*il terrapiéno*  
*una piátta fórma*  
*un cavaliére*  
*un bastión*  
*provvisioni da bocca*  
*provvisioni da guérre*  
*munizioni*  
*un assédio*  
*le capitolazioni*  
*i soccorsi*  
*una sortita*  
*un assálto*

the covered way  
 a small fort  
 the trenches  
 a mine  
 a counter-mine  
 a tower  
 a parapet  
 the rampart  
 a platform  
 a cavalier  
 a bastion  
 provisions  
 } ammunition  
 a siege  
 the capitulations  
 succours  
 a sally  
 a storm

### *Professioni, e Mestieri.*

### Professions, and Trades.

*Un autóre*  
*un editóre*  
*un traduttóre*  
*un librajo*  
*uno stampatóre*  
*un legatóre di libri*  
*un médico*  
*un cerúsico*  
*uno speziále*  
*un barbiére*  
*un fornájo*  
*un pasticciére*  
*un rosticciére*  
*un macellajo*  
*un óste*  
*un mercánte, un negoziánte*  
*un sárto, un sartóre*  
*un calzolájo*  
*un ciabattíno*

an author  
 an editor  
 a translator  
 a bookseller  
 a printer  
 a bookbinder  
 a physician  
 a surgeon  
 an apothecary  
 a barber  
 a baker  
 a pastry-cook  
 a cook that roasts  
 a butcher  
 an innkeeper  
 a merchant  
 a taylor  
 a shoemaker  
 a cobbler



*un cappellajo*  
*un merciajo*  
*un sellajo*  
*un maniscalco*  
*un incisore*  
*un intagliatore*  
*un pittore*  
*un ricamatore*  
*un falegname*  
*un marangone*  
*un muratore*  
*un magnano, un chiodajo*  
*un molinajo, un mugnajo*  
*una lavandaja*  
*un orologiajo*  
*un gioielliere*  
*un argentiere*  
*un orifice*  
*un tappezziere*  
*un rigattiere*  
*un guantajo*  
*un commediante*  
*un suonatore*  
*uno spadajo*  
*una scuffaja, una modista*  
*un facchino*  
*un vetrajo*

a hat-maker  
 a mercer, haberdasher  
 a sadler  
 a farrier  
 a copper-plate engraver  
 a carver  
 a painter  
 an embroiderer  
 a joiner  
 a carpenter  
 a mason  
 a locksmith  
 a miller  
 a washer-woman  
 a watchmaker  
 a jeweller  
 a silversmith  
 a goldsmith  
 an upholsterer  
 a broker  
 a glover  
 a player  
 a musician  
 a sword-cutler  
 a milliner  
 a porter  
 a glazier

### Ufficiali di Casa.

*Un lacchè*  
*uno staffiere, un servitore*  
*il paggio*  
*il cocchiere*  
*il palafreniere*  
*serva*  
*cameriera*  
*cameriere*  
*brantini*  
*portinajo*  
*scudiere, il cavalliere*  
*scálco*

### Officers of the House.

a running footman  
 a footman, a man, a servant  
 the page  
 the coachman  
 the groom  
 the maid-servant  
 the chamber-maid  
 the valet  
 the chairmen  
 the porter  
 the gentleman of the horse  
 the carver

*il coppière*  
*il cantinière*  
*il credenzière*  
*il maéstro di casa*  
*il segretário*  
*il cappelláno*  
*il gentiluómo*  
*l' intendénte*  
*il cuóco*  
*il giardinière*  
*il vignaiuólo*  
*il padróne*  
*la padróna*

the cup-bearer  
 the butler  
 the cupboard-keeper  
 the steward  
 the secretary  
 the chaplain  
 the gentleman  
 the intendant  
 the cook  
 the gardener  
 the vine-dresser  
 the master  
 the mistress

*Qualità, Difétti, Imperfez-  
 zióni e malattie dell'  
 Uómo.*

Qualities, Defects, Imper-  
 fections, Diseases, &c.  
 of man.

*Un guércio*  
*un ciéco*  
*un góbbó*  
*úno zóppo*  
*úno storpiáto*  
*un mancíno*  
*un máncó*  
*un sórdo*  
*un múto*  
*úno scilinguáto*  
*un cálvo*  
*un náno*  
*un ládro*  
*un guidóne*  
*un fursánte*  
*un mágo,*  
*úno stregóne*  
*úna stréga*  
*un cattívo*  
*buóna fortúna*  
*disgrázia*  
*la fortúna*  
*un ammaláto*

a one-eyed man  
 a blind man  
 a hunch-backed man  
 a lame man  
 a cripple  
 a left-handed man  
 a one-handed man  
 a deaf man  
 a dumb man  
 a stammerer  
 a bald man  
 a dwarf  
 a thief  
 a rascal  
 a rogue  
 a magician  
 a sorcerer  
 a witch  
 a wicked fellow  
 good luck  
 bad luck  
 fortune  
 a sick person

<i>la malattia</i>	sickness
<i>una febbre</i>	fever
<i>una terza</i>	a tertian ague
<i>una quarta</i>	a quartan ague
<i>il trémito</i>	the cold fit
<i>una ferita</i>	a wound
<i>una contuzi6ne</i>	a contusion
<i>la podágra, la gotta</i>	the gout
<i>i dolóri cólici</i>	the cholic
<i>la rosolia</i>	the measles
<i>il vajuólo</i>	the small-pox
<i>l' infreddatúra, il catárro</i>	the cold
<i>il reumatismo</i>	the rheumatism
<i>la tósse</i>	the cough
<i>la rognúzza, la scábbia</i>	the itch
<i>il pizzicóre</i>	an itching
<i>un apostéma</i>	an imposthume
<i>una sgrasignatúra</i>	a scratch
<i>una cadúta</i>	a fall
<i>un buffétto</i>	a fillip
<i>uno schiáffo</i>	a box on the ear
<i>un púgno</i>	a cuff
<i>un cálcio</i>	a kick
<i>una stoccáta</i>	a thrust with a sword
<i>una pistolettáta</i>	a pistol-shot
<i>un' archibugiáta, una fuccilata, una schiop- pettata</i>	a gun-shot
<i>úno sveniménto</i>	a swooning
<i>la mórté</i>	death

*Dégli Uccélli.*

## Of Birds.

<i>Un' áquila</i>	an eagle
<i>un uccélló</i>	a bird
<i>un uccellíno</i>	a little bird
<i>un cardélló</i>	a goldfinch
<i>un fanélló</i>	a linnet
<i>un canaríno</i>	a canary-bird
<i>un verzellíno</i>	a yellow-hammer
<i>un lucaríno</i>	a goldfinch

<i>una rondine</i>	a swallow
<i>un usignólo</i>	a nightingale
<i>uno stórno</i>	a starling
<i>un fringuélllo</i>	a chaffinch
<i>una pássera, un passeróttlo</i>	a sparrow
<i>un pappagállo</i>	a parrot
<i>un mérlo</i>	a blackbird
<i>una gúzza</i>	a magpye
<i>una ghiandája</i>	a jay
<i>un tortorélllo, una tortorélla</i>	a turtle dove, <i>masc. &amp; fem.</i>
<i>un allódola</i>	a lark

*De' Quadrupedi.**Of Quadrupeds.*

<i>Un cane</i>	a dog
<i>un cagnolíno</i>	a little dog
<i>una cagnolína</i>	a little she dog
<i>un gátto, una gátta</i>	a cat, a she cat
<i>un sórcio</i>	a mouse
<i>un tópo, un sórcio</i>	a rat
<i>una scímia</i>	an ape, a monkey
<i>una pecora</i>	a sheep
<i>un porco</i>	a pig
<i>un porchétto</i>	a sucking pig
<i>una scrófa, una troja</i>	a sow
<i>una vólpe</i>	a fox
<i>un lúpo</i>	a wolf
<i>un tóro</i>	a bull
<i>una vácça</i>	a cow
<i>un vitélllo</i>	a calf
<i>un múlo, una múla</i>	a mule, <i>masc. and fem.</i>
<i>un camméllo</i>	a camel
<i>una capra</i>	a goat
<i>un elefánte</i>	an elephant
<i>un leóne</i>	a lion
<i>un leopárdo</i>	a leopard
<i>una tigre</i>	a tyger
<i>un cavállo</i>	a horse
<i>una caválla</i>	a mare
<i>un asino</i>	an ass

*Degli Animáli réttili, ed  
Insétti*

<i>Un róspo</i>	a toad
<i>una ranóc- chia, rana</i>	a frog
<i>una lucértola</i>	a lizard
<i>una lumáca</i>	a snail
<i>una chiócciola</i>	a beetle
<i>uno scorpióne</i>	a scorpion
<i>un rágno</i>	a spider
<i>un serpénte,</i> <i>una bíscia</i>	a serpent
<i>una farfálla</i>	a butterfly

*Of Reptiles and Insects.*

<i>una móscá</i>	a fly
<i>una zanzára, zanzála</i>	a gnat
<i>un brúco</i>	a caterpillar
<i>un vérme, un lombríco</i>	a worm
<i>un pidócchio</i>	a louse
<i>una pútte</i>	a flea
<i>un címicé</i>	a bug
<i>una formíca</i>	an ant
<i>una tartarúga</i>	a tortoise

*Quel che si vede nella  
Campágna.*

*What one sees in the  
Country.*

<i>La stráda</i>	the road
<i>la stráda maéstra</i>	the high-way
<i>una pianúra</i>	a plain
<i>una vólle</i>	a valley
<i>una montáigna</i>	a mountain
<i>un póggio, un cólle</i>	a hill
<i>un bóscó</i>	a wood
<i>una forésta, una sélva</i>	a forest
<i>una siépe</i>	a hedge
<i>un cespúglio, una frátta</i>	a bush
<i>un álbero</i>	a tree
<i>un rámo</i>	a branch
<i>del gráno</i>	corn
<i>del forménto</i>	wheat
<i>dell' órzo</i>	barley
<i>della biáda, dell' avéna</i>	oats
<i>una vígna</i>	a vine
<i>un giardíno</i>	a garden
<i>un viále</i>	an alley, or walk
<i>un castélló</i>	a castle
<i>un campaníle</i>	a steeple
<i>un práto</i>	a meadow
<i>un lágo</i>	a lake
<i>uno stáгно</i>	a pond
<i>un dirúpo, uno scóglio</i>	a rock

the road
the high-way
a plain
a valley
a mountain
a hill
a wood
a forest
a hedge
a bush
a tree
a branch
corn
wheat
barley
oats
a vine
a garden
an alley, or walk
a castle
a steeple
a meadow
a lake
a pond
a rock

<i>un fósso</i>	a ditch
<i>un ruscélllo</i>	a brook
<i>un fiúme</i>	a river
<i>un pónte</i>	a bridge
<i>úna bárca</i>	a bark
<i>úna palúde, un pantáno</i>	a marsh
<i>úna lagúna</i>	a slough
<i>úna térra, un villággio</i>	a village
<i>un bórgo, un paese</i>	a town

*Quel che si véde nella Città.*

## What we see in a City.

<i>Il pónte</i>	the bridge
<i>la pórtá</i>	<u>the gate</u>
<i>la stráda, la via</i>	the street
<i>la cása</i>	the house
<i>il palázzo</i>	the palace
<i>la chiésa, la cappélla</i>	the church, the chapel
<i>il convénto</i>	the convent
<i>lo spedále</i>	the hospital
<i>il mercáto</i>	the market
<i>la fiéra</i>	the fair
<i>la piázza d' árme</i>	the place of arms
<i>la bottéga</i>	the shop
<i>la dogána</i>	the custom-house
<i>la prigióne, la carcere</i>	the prison
<i>la fontána</i>	the fountain

*I Colóri.*

## Colours.

<i>Il biáncó</i>	white	<i>l' olivástro</i>	olive-colour
<i>il néro, il né-</i>	black	<i>il colór di</i>	straw-colour
<i>gro</i>		<i>páglia</i>	
<i>il róssó</i>	red	<i>il cremesíno</i>	crimson
<i>il vérdé</i>	green	<i><u>il leonáto</u></i>	<u>dun-colour</u>
<i>il giállo</i>	yellow	<i>scarlattíno</i>	scarlet
<i>il turchíno,</i>	blue	<i>il color di carne</i>	pink
<i>il blu</i>		<i>pórpora</i>	purple
<i>il bígio</i>	grey	<i>azzúrro</i>	sky-blue
<i>il pavonázzo</i>	violet-colour	<i>color di lilla</i>	lilac
<i>l' incarnáto</i>	carnation	<i>colóre d' a-</i>	orange
<i>il colór di</i>	fire-colour	<i>ráncio</i>	
<i>fuóco</i>		<i>color bruno</i>	brown

*I Metálli.*

*I Métailli.*

## Of Metals.

<i>L' óro</i>	gold
<i>l' argénto</i>	silver
<i>il fërro</i>	iron
<i>il piómbo</i>	lead
<i>il brónzo,</i>	
<i>l' ottóne</i>	brass
<i>l' acciájó</i>	steel
<i>il ráme</i>	copper
<i>lo stágno</i>	tin, or pewter

<i>il mercúrio,</i>	
<i>l' argénto</i>	quicksilver
<i>vivo</i>	
<i>la calamíta</i>	a loadstone
<i>la látta</i>	tin
<i>lo zólfo</i>	brimstone
<i>il verderáme</i>	verdigrise
<i>il vétro</i>	glass

*Delle Nazióni.*

## Of Nations.

<i>Italiáno</i>	an Italian
<i>Tedésco</i>	a German
<i>Portoghése</i>	a Portuguese
<i>Inglése</i>	an Englishman
<i>Irlandése</i>	an Irishman
<i>Scozzése</i>	a Scotchman
<i>Olandése</i>	a Dutchman
<i>Rússó</i>	a Russian
<i>Borgognone</i>	a Burgundian
<i>Europeo</i>	a European
<i>Africáno</i>	an African
<i>Cinése</i>	a Chinese
<i>Giapponése</i>	a Japanese
<i>Swízzero</i>	a Swiss
<i>Piemontése</i>	a Piedmontese

<i>Francése</i>	a Frenchman
<i>Spagnuolo</i>	a Spaniard
<i>Svedése</i>	a Swede
<i>Polúcco</i>	a Polander
<i>U'ngaro</i>	a Hungarian
<i>Danése</i>	a Dane
<i>Maltése</i>	a Maltese
<i>Túrco</i>	a Turk
<i>Fiamíngo</i>	a Fleming
<i>Lorenése</i>	a Lorrainer
<i>Tártaro</i>	a Tartar
<i>Asiático</i>	an Asiatic
<i>Americáno</i>	an American
<i>Egiziáno</i>	an Egyptian
<i>Lappóne</i>	a Laplander

*La Dáta delle Léttere.*

## The Date of Letters.

<i>Il primo</i>	the first
<i>i due, ai due</i>	the second
<i>i tre, ai tre</i>	the third
<i>i quáttro, ai quáttro</i>	the fourth
<i>i cinque, ai cinque</i>	the fifth
<i>i sei, ai sei</i>	the sixth
<i>i sette, ai sette</i>	the seventh
<i>gli otto, agli otto</i>	the eighth
<i>i nove, ai nove</i>	the ninth
<i>i diéci, ai diéci</i>	the tenth
<i>gli undici, agli undici</i>	the eleventh
<i>i dódici, ai dódici</i>	the twelfth
<i>i trédecì, ai trédecì</i>	the thirteenth

P

*i quattórdicé*

<i>i quattórdici, ai quattórdici</i>	the fourteenth
<i>i quíndici, ai quándici</i>	the fifteenth
<i>i sèdici, ai 16</i>	the 16th
<i>i diécisétte, ai 17</i>	the 17th
<i>i diécioúto, ai 18</i>	the 18th
<i>i diécinóve, ai 19</i>	the 19th
<i>i vénti, ai 20</i>	the 20th
<i>i vént' úno, ai 21</i>	the 21st
<i>i vénti dúe, ai 22</i>	the 22nd
<i>i vénti tre, ai 23</i>	the 23rd
<i>i vénti quáttro, ai 24</i>	the 24th
<i>i vénti cínque, ai 25</i>	the 25th
<i>i vénti sei, ai 26</i>	the 26th
<i>i vénti sètte, ai 27</i>	the 27th
<i>i vénti ótto, ai 28</i>	the 28th
<i>i vénti nóve, ai 29</i>	the 29th
<i>i trénta, ai trénta</i>	the 30th
<i>i trént' úno, ai trént' úno,</i> or <i>l' último</i>	the 31st

We may put, *i* or *a di, primo, due, tre, quáttro, &c.*

### *I Giuóchi.*

### The several Games.

<i>La pallacórda</i>	tennis
<i>il bigliárdo</i>	billiards
<i>a' dadi</i>	at dice
<i>alle cárte</i>	at cards
<i>all' ómbra</i>	at ombre
<i>alla baséttia</i>	at basnet
<i>alla béstia</i>	at loo
<i>agli scácchi, a' scacchi</i>	at chess
<i>álle dame</i>	at draughts
<i>álle trichetráche</i>	at tick-tack
<i>álle piastrelle</i>	at quoits
<i>álle bocce</i>	at bowls
<i>a chiáma l' ósto</i>	an Italian game
<i>al volánte, alla rucchéttia</i>	at shuttlecock
<i>alla ciéca</i>	at blind-man's buff
<i>all' óca</i>	at the game of goose
<i>quadrigliáti</i>	quadrille
<i>tavolino da giuóchi</i>	card-table
<i>tavoliére</i>	draught-board
<i>scacchiére</i>	chess-board



A  
COLLECTION  
OF  
VERBS,

Most necessary to be first learnt.

*Per lo Stúdio.*

For Study.

<i>Studiare</i>	to study
<i>imparare</i>	to learn
<i>imparar a mente</i>	to learn by heart
<i>leggere</i>	to read
<i>scrivere</i>	to write
<i>sottoscrivere</i>	to sign or subscribe
<i>piegare</i>	to fold up
<i>sigillare</i>	to seal
<i>fare il soprascritto</i>	to put the superscription
<i>correggere</i>	to correct
<i>scassare, scancellare</i>	to blot out
<i>tradurre</i>	to translate
<i>cominciare</i>	to begin
<i>continuare</i>	to go on
<i>finire</i>	to make an end
<i>ripetere</i>	to repeat
<i>fare</i>	to do, to make
<i>sapere</i>	to know
<i>potere</i>	to be able
<i>volere</i>	to be willing
<i>ricordarsi</i>	to remember
<i>dimenticare, scordarsi</i>	to forget
<i>comparare</i>	to compare

*Per Parlare.*

To Speak.

<i>Pronunziare</i>	to pronounce
<i>accentuare</i>	to accent

<i>proferíre</i>	to utter
<i>díre</i>	to say
<i>ciarláre</i>	to prattle
<i>cicaláre</i>	to chat
<i>gridáre</i>	to cry out
<i>sgridáre</i>	to scold
<i>apríre la bócca</i>	to open one's mouth
<i>serráre la bócca</i>	to shut it
<i>tacére</i>	to be silent
<i>chiamáre</i>	to call
<i>rispóndere</i>	to answer

*Per Bére, e Mangiáre.*

## To Drink and Eat.

<i>Masticáre</i>	to chew
<i>inghiottíre</i>	to swallow
<i>tagliáre</i>	to cut
<i>prováre, gustáre</i>	to taste
<i>sciacquáre</i>	to rinse
<i>bére</i>	to drink
<i>mangiáre</i>	to eat
<i>digiunáre</i>	to fast
<i>far colazione</i>	to breakfast
<i>merendáre</i>	to lunch
<i>pranzáre, desináre</i>	to dine
<i>cenáre</i>	to sup
<i>avér fame</i>	to be hungry
<i>avér sete</i>	to be thirsty
<i>avér appetito</i>	to have an appetite

*Per andár a dormíre.*

## To go to sleep.

<i>Andár a letto</i>	to go to bed
<i>dormíre</i>	to sleep
<i>vegliáre</i>	to watch
<i>riposáre</i>	to rest
<i>addormentársi</i>	to fall asleep
<i>sognáre</i>	to dream
<i>russáre</i>	to snore
<i>svegliársi, destársi</i>	to wake
<i>levársi</i>	to rise

*Per vestirsi.*

To dress one's self.

*Vestirsi*  
*spogliarsi*  
*calzarsi*  
*scalzarsi*  
*pettinarsi*  
*acconciarsi 'l capo*  
*mètersi la pólvore*  
*farsi i ricci*  
*mètersi 'l cappello*  
*coprirsi*  
*abbottonarsi*  
*allacciarsi, affibbiarsi*

to dress one's self  
 to undress one's self  
 to put on one's shoes  
 to pull off one's shoes  
 to comb one's head  
 to dress one's head  
 to powder one's head  
 to curl one's hair  
 to put on one's hat  
 to be covered  
 to button one's self  
 to lace one's self

*Azioni ordinarie all' Uomo.*

The ordinary Actions of Men.

*Ridere*  
*piangere*  
*sospirare*  
*sternutare*  
*sbadigliare*  
*soffiare*  
*fischiare*  
*ascoltare*  
*odorare*  
*sputare*  
*soffiarsi 'l naso*  
*uscir sangue dal naso*  
*gli esce sangue dal naso*  
*asciugare*  
*tremare*  
*gonfiare*  
*tossire*  
*essere infreddato*  
*guardare, mirare*  
*pizzicare*  
*grattare*  
*solleticare*

to laugh  
 to weep  
 to sigh  
 to sneeze  
 to gape  
 to blow  
 to whistle  
 to hearken  
 to smell  
 to spit  
 to blow one's nose  
 to bleed at the nose  
 he bleeds at the nose  
 to dry or wipe  
 to tremble  
 to swell  
 to cough  
 to have a cold  
 to look  
 to pinch  
 to scratch  
 to tickle

*Azioni*

*Azioni d' Amóre, e  
d' Odio.*

*Actions of Love and  
Hatred.*

<i>Amóre</i>	to love
<i>accarezzáre</i>	to caress
<i>lusingáre</i>	to flatter
<i>far carézzo</i>	to show a kindness
<i>abbracciáre</i>	to embrace
<i>baciáre</i>	to kiss
<i>salutáre</i>	to salute
<i>insegnáre</i>	to teach
<i>nutríre</i>	to nourish
<i>corréggere</i>	to correct
<i>puníre</i>	to punish
<i>castigáre</i>	to chastise
<i>frustáre</i>	to whip
<i>lodáre</i>	to praise
<i>biasimáre</i>	to blame
<i>dáre, concedere</i>	to give, to grant
<i>negáre</i>	to deny
<i>proibíre</i>	to forbid
<i>strappazzáre</i>	to use ill
<i>báttere</i>	to beat
<i>odiáre</i>	to hate
<i>scacciáre, mandár via</i>	to drive away, to send away
<i>perdonáre</i>	to pardon
<i>disputáre</i>	to dispute
<i>contrastáre</i>	to quarrel
<i>litigáre</i>	to plead
<i>protéggere</i>	to protect
<i>abbandonáre</i>	to forsake
<i>benedíre</i>	to bless
<i>maledíre</i>	to curse

*Per gli Esercizj.*

*For Diversion or Exercise.*

<i>Cantáre</i>	to sing
<i>córrere</i>	to run
<i>balláre</i>	to dance
<i>saltáre</i>	to jump
<i>giuocáre</i>	to play

*sonáre*

<i>sonáre la chitárre</i>	to play on the guitar
<i>sonáre 'l violín</i>	to play on the violin
<i>tirár di spáda</i>	to fence
<i>cavalcáre, montár a cavállo</i>	to ride on horseback
<i>giuocár alla pallacórda</i>	to play at tennis
<i>giuocár alle carte</i>	to play at cards
<i>giuocár a picchétto</i>	to play at picquet
<i>giuocár all' ómbra</i>	to play at ombre
<i>giuocár alla bassétta</i>	to play at basset
<i>giuocár a' dádi</i>	to play at dice
<i>guadagnáre, vincére</i>	to win
<i>pérdere</i>	to lose
<i>scomméttere</i>	to lay a wager
<i>risicáre</i>	to venture
<i>ésser páce</i>	to be quits
<i>scartáre</i>	to lay out
<i>mescoláre</i>	to shuffle
<i>alzáre</i>	to lift up
<i>trastullársi, divertírsi</i>	to divert one's self
<i>scherzáre</i>	to joke
<i>burlársi</i>	to laugh at
<i>motteggiáre</i>	to make one laugh
<i>stár in piédi</i>	to stand up
<i>inchinársi</i>	to stoop downwards
<i>giráre</i>	to turn
<i>fermársi, trattenérsi</i>	to stop

*Per Comprare.*

*For Buying.*

<i>Domandáre il prézzo</i>	to ask the price
<i>quánto válte?</i>	how much is it worth?
<i>quánto cósta?</i>	what does it cost?
<i>prezzoláre, fáre 'l prézzo,</i> <i>mercantáre</i>	to haggle
<i>misuráre</i>	to measure
<i>compráre</i>	to buy
<i>pagáre</i>	to pay
<i>offeríre</i>	to bid or offer
<i>sopraffáre, fár una domán-</i> <i>da esorbitánte</i>	to exact

*véndere*

<i>vènder caro</i>	to sell dear
<i>vènder a buon mercàto</i>	to sell cheap
<i>prestàre</i>	to lend
<i>tórre in préstamo, pigliàr in préstamo</i>	to borrow
<i>impegnàre</i>	to pawn
<i>disimpegnàre</i>	to take out of pawn
<i>dàre</i>	to give
<i>ingennàre</i>	to cheat

*Per la Chièsa.*

## For the Church.

<i>Andàr alla chièsa</i>	to go to church
<i>pregàr Iddio</i>	to pray to God
<i>comunicàrsi</i>	to receive the sacrament
<i>predicàre</i>	to preach
<i>ornàre</i>	to adorn
<i>battezzàre</i>	to baptize
<i>confermàre</i>	to confirm
<i>sonàre le campàne</i>	to ring the bells
<i>seppellìre</i>	to bury
<i>sotterràre</i>	to inter
<i>cantàre</i>	to sing
<i>inginocchiàrsi</i>	to kneel
<i>rizzàrsi, alzàrsi</i>	to rise

*Per le Azioni di Movimento.*

## For the Actions of Motion.

<i>Andàre</i>	to go
<i>stàre, dimoràre</i>	to stand, to dwell
<i>venìre</i>	to come
<i>tornàre</i>	to return
<i>fermàrsi</i>	to stop or stay
<i>camminàre</i>	to walk
<i>córrere</i>	to run
<i>seguitàre</i>	to follow
<i>fuggìre</i>	to fly
<i>scappàre</i>	to escape
<i>partìre</i>	to depart

*andàr*

<i>andár innánxi, avanzáre</i>	to advance
<i>andár in diétro, rinculáre</i>	to stand back
<i>allontanársi</i>	to be distant
<i>avvicinársi, appressársi, } accostársi</i>	to come near
<i>voltáre</i>	to turn
<i>cascáre, cadére</i>	to fall down
<i>sdrucchioláre</i>	to slide
<i>fársi mále, ferírsi</i>	to hurt one's self
<i>giüngere, arriváre, or } giügnere</i>	to wound one's self
<i>incontráre, andár all' in- } contro</i>	to arrive
<i>entráre</i>	to go, to meet
<i>uscíre</i>	to go, or come in
<i>salíre, montáre</i>	to go, or come out
<i>scéndere</i>	to go, or come up
<i>trattenérsi, stár a bada,</i>	to go, or come down
<i>sedére</i>	to stand idle
<i>spasseggiáre</i>	to sit down
<i>andár a spásso, andár a } cammináre, a spasseg- giáre</i>	to take a walk
<i>affrettársi</i>	to go a walking
	to make haste

*Azióni Manuáli.*

Manual Actions.

<i>Lavoráre</i>	to work
<i>tocáre</i>	to touch
<i>maneggiáre</i>	to handle
<i>legáre</i>	to tie or bind
<i>sciórre, slegáre, sciógliere</i>	to untie
<i>attaccáre</i>	to tie
<i>staccáre</i>	to untie
<i>allentáre</i>	to let loose
<i>leváre, tógliere, tórre</i>	to take away
<i>pigliáre, préndere</i>	to take
<i>rubáre</i>	to steal
<i>raccógliere</i>	to gather up
<i>stracciáre, strappáre</i>	to tear

*presentare, donare*  
*regalare*  
*ricevere*  
*stringere, strignere*  
*tenere*  
*rompere, spezzare*  
*nascondere*  
*coprire*  
*scoprire, manifestare*  
*sporcare, insudiciare*  
*nettare, pulire, forbire*  
*strofinare, stroppiciare, }*  
*fregare }*  
*tastare*  
*additare, mostrar a dito*  
*pizzicare*  
*solleticare* [tare  
*sgraffiare, graffiare, & grat-*

to present, to give  
 to make a present  
 to receive  
 to crowd  
 to hold  
 to break  
 to hide  
 to cover  
 to discover  
 to dirty  
 to clean  
 to rub  
 to feel  
 to point with one's finger  
 to pinch  
 to tickle  
 to scratch

*Azioni di memoria e*  
*d'immaginazione.*

Actions of the memory  
 and imagination.

*Ricordarsi*  
*dimenticarsi, scordarsi*  
*pensare*  
*credere*  
*dubitare*  
*sospettare*  
*osservare*  
*avvertire*  
*conoscere, sapere*  
*figurarsi, immaginarsi*  
*bramare, desiderare*  
*sperare*  
*temere*  
*assicurare*  
*giudicare*  
*conchiudere*  
*risolvere*  
 *fingere*  
*intestarsi*  
*ostinarsi*

to remember  
 to forget  
 to think  
 to believe  
 to doubt  
 to suspect  
 to observe  
 to take care  
 to know  
 to imagine  
 to wish  
 to hope  
 to fear  
 to assure  
 to adjudge  
 to conclude  
 to resolve  
 to feign  
 to be conceited of  
 to be obstinate

*adirar*



<i>adirársi, andár in còllera</i>	to fly into a passion
<i>pacificársi</i>	to be appeased
<i>ingannársi</i>	to mistake
<i>perdere la tramontana, }</i>	
<i>imbrogliársi }</i>	to embroil one's self
<i>avér per certo</i>	to be certain of
<i>avér sulla punta d'ella }</i>	to have it at one's finger's
<i>dita }</i>	end
<i>èsser geloso</i>	to be jealous

*Per le Arti ed i Mestieri.*

*For Arts and Trades.*

<i>Dipíngere</i>	to paint or draw
<i>intagliáre, scolpire</i>	to engrave
<i>disegnáre, far un disegno</i>	to design
<i>abbozzáre</i>	to draw a sketch
<i>ricamáre</i>	to embroider
<i>smaltáre</i>	to enamel
<i>indoráre</i>	to gild
<i>inargentáre</i>	to silver over
<i>incassáre</i>	to enlay
<i>inverniciáre</i>	to varnish
<i>stampáre</i>	to print
<i>legár un libro</i>	to bind a book
<i>lavoráre</i>	to work

*Per l' Armata.*

*For the Army.*

<i>Far soldáti</i>	to raise soldiers
<i>tocáre, báttre 'l tambúre</i>	to beat the drum
<i>sonáre la trombetta</i>	to sound the trumpet
<i>marciáre</i>	to march
<i>accámparsi</i>	to encamp
<i>alloggiáre</i>	to lodge
<i>monár a cavállo</i>	to get on horseback
<i>smontáre</i>	to alight
<i>far giornata, dar battaglia</i>	to give battle
<i>riportáre la vittória</i>	to gain the victory
<i>scompigliáre, disordináre</i>	to put in disorder
<i>sbaragliáre, sconfiggere</i>	to rout
<i>svaligiáre</i>	to plunder

*saccheggiáre*

<i>saccheggiare</i>	to sack
<i>dare 'l guasto</i>	to lay waste
<i>circonvallare, stringere</i>	to blockade
<i>assediare</i>	to besiege
<i>dar un assalto</i>	to storm
<i>prendere d' assalto</i>	to take by storm
<i>far volar la mina</i>	to spring a mine
<i>sparare</i>	to fire
<i>capitolare</i>	to capitulate
<i>rendersi a patti</i>	to surrender on terms
<i>cacciár mano alla spada</i>	to clap one's hand on one's sword
<i>ammazzare, uccidere</i>	to kill
<i>dar quartiere</i>	to give quarter
<i>ferire</i>	to wound
<i>aprire la trinciéra</i>	to open the trenches
<i>sonar la raccolta</i>	to sound a retreat
<i>incalzare 'l nemico</i>	to pursue the enemy

## SHORT AND FAMILIAR PHRASES,

IN ITALIAN AND ENGLISH.

### I.

<b>I beg of you ?</b>	<i>Vi prego ?</i>
<b>Give me.</b>	<i>Datemi.</i>
<b>Do not give me.</b>	<i>Non mi date.</i>
<b>Bring me.</b>	<i>Portatemi.</i>
<b>Do not bring me.</b>	<i>Non mi portate.</i>
<b>Some toast.</b>	<i>Del pane arrostito.</i>
<b>Some rolls.</b>	<i>Dei panetti.</i>
<b>Some butter.</b>	<i>Del burro, or butirro.</i>
<b>Some milk.</b>	<i>Del latte.</i>
<b>Some cream.</b>	<i>Della crema.</i>
<b>Some tea and coffee.</b>	<i>Del tè e del caffè.</i>
<b>Some chocolate.</b>	<i>Della cioccolata.</i>
<b>Some water.</b>	<i>Dell' acqua.</i>
<b>Some wine.</b>	<i>Del vino.</i>

Some

Some beer.  
 Some meat.  
 My hat.  
 My cane.  
 My shoes.  
 His boots.  
 My books.  
 Yes, sir.  
 No, madam.  
 Good morning.  
 Good evening.

*Della birra.*  
*Della carne.*  
*Il mio cappello.*  
*Il mio bastone.*  
*Le mie scarpe.*  
*I suoi stivali.*  
*I miei libri.*  
*Sì, signóre.*  
*No, signóra.*  
*Buón giòrno.*  
*Buóna séra.*

## II.

I am not ready.  
 After you.  
 It is true.  
 It is so.  
 Here I am.  
 Here we are.  
 Here she is.  
 Here he is.  
 Believe me.  
 Do not believe me.  
 Lend me.  
 Some money.  
 Do me.  
 This favour.  
 This pleasure.  
 Permit me.  
 Where are you going?  
 Where do you come from?  
 I am going home.  
 I come from church.  
 I am going.  
 Come (or go) up stairs.  
 Go down.  
 Come up.  
 Wait for me here.  
 Come here.  
 Come (or go) down.

*Non son pronto.*  
*Dopo di voi.*  
*E' véro.*  
*Così è.*  
*E'ccomi.*  
*E'ccoci.*  
*E'ccola.*  
*E'ccolo.*  
*Credétemi.*  
*Non mi credéte.*  
*Prestátemi.*  
*Del danáro.*  
*Fátemi.*  
*Questo favóre.*  
*Questo piacere.*  
*Permettétemi.*  
*Dove andáte?*  
*Di dove veníte?*  
*Vado a casa.*  
*Véngo di chiésa.*  
*Me ne vado.*  
*Salíte le scale.*  
*Andáte giù.*  
*Veníte su.*  
*Aspettátemi qui.*  
*Veníte qua.*  
*Scendéte.*

III.

How do you do?  
Well, I thank you.  
Not very well.  
What ails you?  
I have a cold.  
I have a head-ache.  
I have a pain in my heart.  
That makes me ill.  
I have the tooth-ache.  
How long since?  
Since this morning.  
Since yesterday.  
I have a sore throat.  
You must keep in bed.  
And your sister?  
She has a head-ache.  
She has the gout.  
I am sorry for it.  
She is better.  
I am very glad of it.  
Is she at home?  
I think not.  
I think so.

Come státe?  
Béne, grázie.  
Non tróppo béne.  
Che còsa avéte?  
Sono infreddáto.  
Mi duole il capo.  
Mi sènto male.  
Questo mi fa nausea.  
Hò dolór di dènti.  
Da quando in qua?  
Da questa mattína.  
Da jèri in qua.  
Hò male alla gola.  
Bisógna star in létto.  
E vòstra sorélla?  
Ha mal di tésta.  
Ha la gotta.  
Me ne dispiáce.  
Sta mèglio.  
Me ne rallégro.  
E ella in casa?  
Crédo di nò.  
Crédo di sì.

IV.

I thank you.  
Your most humble servant.  
I am yours.  
Your servant.  
Without compliments.  
Sit down.  
You are very civil.  
You are very obliging.  
Go and play.  
Come, come.  
Presently.  
O how tiresome you are!  
You are very naughty.  
Leave me in peace.  
Let me alone.

Vi ringrázio.  
Servitóre umilíssimo.  
Padróne stimatíssimo.  
Sérva vòstra.  
Senza cerimónie.  
Accomodatevi.  
Siéte molto civile.  
Siéte molto compito.  
Andáte a divertirvi.  
Via, via.  
Ora, ora.  
Sì pur nojoso.  
Siéte molto cattivo.  
Lasciámi in páce.  
Lascidtemi stare.

Don't

Don't starve me.  
 Don't plague me.  
 Go about your business.  
 I come from there.  
 Go away then.  
 O! thank God.

*Non mi stordire.*  
*Non mi stordite.*  
*Andate a spasso.*  
*Ne vengo.*  
*Andate via dunque.*  
*Oh! sia ringraziato Iddio.*

## V.

Have you dined?  
 Not yet.  
 At what o'clock do you  
 sup?

*Avete pranzato?*  
*Non ancora.*  
*A che ora cenate?*

At nine o'clock.  
 I dine at five.  
 And I at half past four.  
 It is a convenient hour.  
 Prepare breakfast.  
 Eat something.  
 I have no appetite left.  
 I am very thirsty.  
 Drink a glass of water.  
 Have you breakfasted?  
 It is too soon.  
 You are still sleepy.  
 Rise up quickly.  
 Do not take the trouble.  
 Shut the door.  
 Open the window.  
 It is open.  
 Shut it then.  
 You are in the right.  
 He is in the wrong.  
 Make haste.  
 Go to bed.

*Alle nove della sera.*  
*Désino a cinque ore.*  
*Ed io alle quattre e mezza.*  
*E' un' ora comoda.*  
*Preparate la colazione.*  
*Mangiate qualche cosa.*  
*Non ho più appetito.*  
*Ho gran sete.*  
*Bevete un bicchiér d'acqua.*  
*Avete fatto colazione?*  
*E' troppo presto.*  
*Siète ancora addormentato.*  
*Levatevi subito.*  
*Non v' incomodate.*  
*Chiudete la porta.*  
*Aprite la finestra.*  
*E' aperta.*  
*Serratela dunque.*  
*Avete ragione.*  
*Egli ha torto.*  
*Spicciatevi.*  
*Andate a letto.*

## VI.

What is it o'clock.  
 Tell me what it is o'clock.  
 Do you know what o'clock  
 it is?  
 I do not know exactly.

*Che ora è?*  
*Ditemi che ora è.*  
*Sapete che ora è?*  
*Non so precisamente.*

Look.

Look at your watch.  
 It is almost one o'clock.  
 It has struck one.  
 It is a quarter past one.  
 It is almost two.  
 It is half past two.  
 It has just struck two.  
 It is three quarters past two.

*Guardáte al vostro oriuolo.*  
*E' quasi un' ora.*  
*E' un' ora sonáta.*  
*E' un' ora e un quarto.*  
*Son quasi le due.*  
*Sono le due e mézza.*  
*Son due ore passáte.*  
*Son le due e tre quarti.*

It is not three o'clock yet.  
 What weather is it?  
 It is fine.  
 It is bad weather.  
 It is gloomy weather.  
 The wind is changed.  
 It will rain.  
 See the sun appears.  
 Let us go and take a walk.

*Non sono ancóra le tre.*  
*Che témpo fà?*  
*Fa bél témpo.*  
*Fa cattívo témpo.*  
*Fa un témpo tristo.*  
*E' cambiáto il vénto.*  
*Vuól piovere.*  
*Ecco che esce il sole.*  
*Andiámo a spasso.*

## VII.

Hear me.  
 Hear him.  
 Hear her.  
 Look at them.  
 Tell him, her.  
 Show it me.  
 Let him know it.  
 Tell it him (or her).  
 Do not look for it.  
 Do not speak to him.  
 Tell her nothing.  
 Remember.  
 Do you remember?  
 Take care of yourself.  
 Stop.  
 Dress yourself.  
 Help me.  
 Go away.  
 I repent it.  
 Thou shalt go  
 He will be angry at it.  
 He will speak to us about it.

*Ascoltátemi.*  
*Ascoltátelo.*  
*Ascoltátela.*  
*Guardáteli.*  
*Díte-gli (m.) le (f.).*  
*Mostrátemelo.*  
*Fáteglielo sapére.*  
*Díteglielo (m. ou f.).*  
*Non lo cercáte.*  
*Non gli (m.) parláte.*  
*Non le (f.) dite niénte.*  
*Ricordátevi.*  
*Vi ricordáte voi?*  
*Badáte a voi.*  
*Fermátevi.*  
*Vestítevi.*  
*Ajutátemi.*  
*Andátevene.*  
*Me ne pénto.*  
*Tu te n' andrái.*  
*Ei se ne sdegnará.*  
*Egli ce ne parlerà.*

He

He gave him two of them. *Glíene dièdè due.*  
 He wrote it to him. *Glíelo scrísse.*  
 He sent for them for him. *Glíeli fece venire.*

## VIII.

What are you doing? *Che state facéndo?*  
 I am writing some letters. *Stò scrivéndo delle lèttère.*  
 Have you been at the play? *Siéte stato al teátro?*  
 I have not been there. *Non vi sono stato.*  
 What did they perform yesterday? *Che si rappresentò jèri?*  
 Look at the bill. *Guardáte al cartéllo.*  
 Do you like tragedy. *Vi piácciono le tragédie?*  
 No, I like comedy. *No, mi piácciono le comédie divertévoli.*  
 Do you like operas? *Vi piácciono le Opere in música?*  
 O yes, very much. *Oh, sì, moltíssimo.*  
 Did you amuse yourself well? *Vi siéte bèn divertíto?*  
 Who is the first singer? *Chi è il primo uómo?*  
 And the first actress? *E la prima dónna?*  
 What parts did they play? *Che parte facévano?*  
 Who is the first violin? *Chi è il primo violíno.*  
 He plays well on the flute. *Suóna bène il flauto.*  
 He plays like a professor. *Lo suóna da maéstro.*  
 Have you heard Catalani? *Ha ella sentíto la Cataláni?*  
 What do you think of Pasta? *E come le piace la Pasta?*

## IX.

Where do you dine to-day? *Dove pranzáte óggi?*  
 I dine out. *Pranzo fuóri di casa.*  
 With much pleasure. *Con molto piacére.*  
 There are so many things. *Vi sono tante cose.*  
 There were so many people. *V' éra tanta génte.*  
 My father will be there. *Vi sarà mio padre.*  
 My friend is not there. *Il mio amico non v' è.*  
 Send him word. *Fáteglielo dire.*

I think

I think he is gone out.  
I shall go to your house.  
If I had known it yesterday.

If you knew that.  
I would if I could.  
I could if I would.  
You need not tell it me.

I cannot help it.

You may stay at home.  
I will tell you.  
I am going to write.  
I have just been eating.  
Who does this belong to?  
It is mine, it is his, &c.  
It is our turn to speak.  
It is my turn to deal.

*Credo che sia fuori.*  
*Verrò da voi.*  
*Se lo sapessi jeri.*

*Se sapeste che.*  
*Vorrèi se potessi.*  
*Potrèi s' io volessi.*  
*Non occorre che me la diciate.*

*Non posso farci nulla ora non saprei che farci.*  
*Bisogna restarne in casa.*  
*Vi dirò.*

*Stavo per iscrivere.*  
*Hò già mangiato.*  
*Di chi è questo?*  
*E' mio, è sua, &c.*  
*Tocc' a noi a parlare.*  
*Tocc' a me a far le carte.*

## X.

You are more learned than I.

Do not be angry (or sorry) for it.

I am rather poor than rich.  
It is better to laugh than to cry.

It is better late than never.  
He is taller than him.  
He is very clever.  
Every body says so.  
They were near fifty.

Stay with me.

Tell him from me.

Let us have a game.

Cut a part.

He is of a very strong party.

Draw near the fire.

*Voi siete più sapiente di me.*

*Non ve ne dispiaccia.*

*San più povero che ricco.*  
*E' meglio ridere che piangere.*

*E' meglio tardi che mai.*  
*Egli è maggior di lui.*

*Ha molto ingegno.*

*Ognun lo dice.*

*Erano da cinquanta in circa.*

*Restate meco.*

*Ditegli da parte mia.*

*Giuchiamo una partita.*

*Tagliatene una parte.*

*Egli è d'un partito fortissimo.*

*Avvicinatevi al fuoco*

They



They say so.  
 One says what one thinks.  
 They do not say so.  
 Speaking of you.  
 I think I see you.  
 It seems to me so natural.  
 He did all that was bid-  
 den.

I saw my parents.  
 I saw them this morning.  
 I wanted to tell them.  
 You know as much about  
 it as I.

You speak as I do.  
 I know it as well as you.

The prince is not so pow-  
 erful as the king.  
 How does Mr. N—— do?  
 He is just gone out.

As for Mr. N—— he is  
 not well.  
 Yesterday he was perfectly  
 well.

*Si dice così.  
 Si dice quel che si pensa.  
 Non si dice questo.  
 Parlando di voi.  
 Parmi di vedervi.  
 Mi par tanto naturale.  
 Fece quanto gli fu detto.*

*Ho veduto i miei genitori.  
 Gli ho veduti stan mattina.  
 Volevo dir loro.  
 Ne sapete quanto me:*

*Voi parlate come me.  
 Io lo so bene quanto voi; or  
 al par di voi.*

*Non è tanto potente un  
 principe, quanto un re.  
 Come sta il Signor N.?  
 È uscito di casa in questo  
 momento.*

*In quanta al Signor N.  
 non istà bene.  
 Ieri stava a maraviglia.*

## FAMILIAR DIALOGUES.

## DIALOGHE FAMILIARI.

## DIALOGUE I.

## DIALOGO I.

GOOD morrow, sir.  
 Good night, sir.  
 How do you do, sir?  
 Well; not very well; so  
 so.

BUON giorno, signore  
 Buona sera, signore  
 Come sta, signore  
 Bene; non troppo bene;  
 così così

Very

Very well to serve you.  
 At your service  
 I am obliged to you, sir.  
 I thank you.  
 How does your brother do?  
 He is well.  
 He will be glad to see you.  
 I shall have no time to see  
 him to-day.  
 Be pleased to sit down.  
 Give a chair to the gentle-  
 man.  
 There's no occasion.  
 I must go to pay a visit in  
 the neighbourhood.  
 You are in great haste.  
 I will be back presently.  
 Farewell, sir.  
 I am glad to see you in  
 good health.  
 I am your servant.  
 Your most humble servant.  
 Your servant.  
 Your most humble servant.

## DIALOGUE II.

To make a Visit in the  
 Morning.

WHERE is your master?  
 Is he asleep still?  
 No, sir, he is awake.  
 Is he up?  
 No, sir, he is in bed.

What a shame 'tis to be in  
 bed at this time of day!  
 I went to bed so late last  
 night I could not rise  
 early this morning.  
 What did you do after  
 supper?

*Benissimo per servirla.*  
*Al suo servizio.*  
*Le sono obbligato, signóre.*  
*La ringrazio.*  
*Cóme sta suo fratello.*  
*Sta bene.*  
*Avrà gústo di vederla.*  
*Non avrò témpo di vederlo*  
*oggi.*  
*Ségga, signóre.*  
*Dáte una sèdia al signóre.*

*Non è necessário.*  
*Bisógna che váda a far*  
*una visita qui vicino.*  
*E' mólto affrettáta, signóre.*  
*Tornerò adéssó adéssó.*  
*Addio, signóre.*  
*Ho gran gústo di vederla*  
*in buóna salute.*  
*Sérvo suo.*  
*Umilíssimo sérvo suo?*  
*Sérva sua.*  
*Umilíssima sérva sua.*

## DIALOGO II.

*Per far una Visita la*  
*Mattina,*

*DOV' è il tuo padróne?*  
*Dórme ancóra?*  
*Signór no, è svegliáto.*  
*E' egli leváto?*  
*Signór no, sta ancora a*  
*létto.*  
*Che vergógna di star a létto*  
*a quest' óra!*  
*Andái jéri a létto tánto*  
*tardi, che non ho potúto*  
*levármí a buón' óra.*  
*Che si féce qui dópo cèna?*

We danced, we sang, we  
laugh'd, we play'd.

At what game?

We play'd at picquet with  
the knight.

What did the rest do?

They play'd at chess.

How grieved am I, I did  
not know it.

Who won? who lost?

I won ten pistoles.

Till what hour did you  
play?

Till two in the morning.

At what o'clock did you  
go to bed?

At three, half an hour  
after three.

I don't wonder at your  
rising so late.

What's o'clock?

What do you think it is?

Scarcely eight, I believe,  
yet.

How! eight! It has struck  
ten!

Then I must rise with all  
speed.

*Si ballò, si cantò, si rise, si  
giuocò.*

*A che giuoco?*

*Giuocammo a picchétto col  
signór cavalière.*

*Che fecero gli altri?*

*Giuocarono a scacchi.*

*Quanto mi dispiace di non  
averlo saputo.*

*Chi ha vinto? Chi ha per-  
duto?*

*Ho guadagnato dieci dop-  
pie.*

*Fin a che ora avete giuo-  
cato?*

*Fin alle due dopo mezza-  
notte.*

*A che ora siete andato a  
letto?*

*Alle tre, alle tre e mezza.*

*Non mi maraviglio che vi  
leviate così tardi.*

*Che ora è?*

*Che ora credete che sia?*

*Crédo che non siano ancora  
le otto.*

*Cóme le otto! sono suonate  
le dieci!*

*Bisogna dunque che mi levi  
quánto prima.*

### DIALOGUE III.

To dress one's self.

WHO is there?

What will you please to  
have, sir?

Be quick, make a fire,  
dress me.

There is a fire, sir.

Give me my shirt.

### DIALOGO III.

Per vestirsi.

CHI è là?

Che comanda, signóre?

Sù sù, presto, fâte fuoco  
vestitemi.

Il fuoco è acceso, signóre.

Datemi la mia camicia.

It

It is here, sir.

'Tis not warm, 'tis quite cold.

If you please, sir, I'll warm it.

No, no; bring me my silk stockings.

They are torn.

Darn them a little, or get them mended.

I have given them to the stocking-mender.

You have done right—

Where are my slippers?

Where is my night-gown?

Comb my hair.

Take another comb.

Give me my handkerchief.

There's a clean one, sir.

Give me that which is in my pocket.

I gave it to the washer-woman, it was dirty.

Has she brought my linen?

Yes, sir, there wants nothing.

What clothes will you wear to-day?

Those I wore yesterday.

The tailor will bring your cloth suit presently.

Somebody knocks, see who it is.

Who is it.

It is the tailor.

Let him come in.

E'ccola, signóre.

Non è càlda, è ancóra frèdda.

Se vuole, la scaldaré.

No no; portátemi le mie calzátte di sèta.

Sóno rotte.

Dáteci un púnto, o fátele acconciáre.

Le ho dáte alla conciacal-zétte.

Avéte fátto béne. Dove sóno le mie pianélle?

Dov' è la mia zimàrra?

Pettinátemi.

Pigliáte un altro pèttine.

Dátemi 'l mio fazzolétto.

E'ccone uno pulito, signóre.

Dátemi quel ch' è nèlla mia saccóccia.

L' ho dato àlla lavandája, era spórco.

Ha portáto la mia bianchería?

Signór sì, non ci mánca niénte.

Che vestíto metterà V. S. óggi?

Quello ch' avéva gèri.

Il sartóre déve portár presto quello di pánno.

Sì, piúchi, vedéte chi è.

Chi è?

E' 'l sartóre.

Fátele entráre.

DIALOGUE IV.

The Gentleman and the Tailor.

DO you bring my suit of clothes?

Yes, sir, here it is.

You make me wait a great while.

I could not come sooner.

It was not finished.

The lining was not sewed.

Will you be pleased to try the coat on?

Let's see whether it be well made.

I believe it will please you.

It seems to me to be very long.

They wear them long now. Button me.

It is too close.

To fit properly it ought to be close.

Are not the sleeves too wide?

No, sir, they fit very well.

This suit becomes you extremely well.

It is too short, too long, too wide, too narrow.

Pardon me, sir, it fits very well.

How do you like my trimming?

'Tis very fine and rich.

What did these ribbons cost a-yard?

I paid a crown.

DIALOGO IV.

Il Gentiluomo ed il Sartore.

PORTA' TE forse il mio vestito?

Sì, signóre, eccolo qua.

Vi fate aspettare molto.

Non ho potuto venir più presto.

Non era finito.

La fodera non era cucita.

Vuole provare il vestito, signóre?

Vediamo s'è ben fatto.

Crèdo che V. S. ne sarà contenta.

Mi pare molto lungo.

Si portano lunghi adesso.

Abbottonatemi.

Mi stringe troppo.

Per esser ben fatto bisogna che sia giusto.

Le maniche non sono troppo larghe?

Signórno, stanno benissimo.

Quest' abito le sta benissimo.

È troppo corto, troppo lungo, troppo largo, troppo stretto.

V. S. mi perdoni, le sta bene.

Che dite del mio fornimento?

È bellissimo, è ricchissimo.

Quanto costano al braccio questi nastri?

Li ho pagati uno scudo.

That's

That's not too much, 'tis cheap.

Where is the rest of my cloth?

There is not a bit left.

Have you made your bill?

No, sir, I had not time.

Bring it to-morrow, I will pay you.

### DIALOGUE V.

To go to Breakfast.

BRING us something for breakfast.

Yes, sir, here is tea and coffee.

Do you choose some bread and butter?

Yes, bring it, we will cut some slices of it.

Bring some cold meat, and some eggs.

Set the ham on the table.

Lay a napkin on the table.

Give us plates, knives, and forks.

Give the gentleman a chair. Sit down, sir; sit by the fire.

I am not cold, I am very well here.

Let us see whether the tea is good.

Give me that cup.

Taste that coffee, pray.

How do you like it? what say you to it?

*Non è troppo, non son cari.*

*Dov' è 'l resto del mio panno?*

*Non v'è niente affatto d'avanzo.*

*Avete fatto 'l vostro conto?*

*Signór no, non ho avúto 'l tempo.*

*Portátelo dománi, vi pagherò.*

### DIALOGO V.

*Per far Colezióne.*

*PORTA' TECI quálche cosa da far colezióne.*

*Signór sì; écco tè e caffè.*

*Comanda signóre che porti pane e butirro.*

*Sì, portátene; ne taglierémo delle fette.*

*Portate della carne fredda, e delle uova.*

*Mettete del prosciutto in távola.*

*Mettete una salvietta sopra la távola.*

*Dáteci tóndi, coltèlli, e forchette.*

*Dáte una sedia al signóre.*

*Segga, signóre; si metta vicíno al fuoco.*

*Non ho frèddo, sto benissimo quì.*

*Vediámo se 'l tè è buóno.*

*Dátemi quèlla tazza.*

*Di grázia, assággi quèsto caffè.*

*Che gliene páre? che ne dice?*

It

It is not bad, it is very good.

Here is the toast, take away this plate.

Eat some toast.

I have eaten some, it is very good.

Give me some more coffee, sir.

Sir, I thank you.

Give the gentleman some tea.

I had some just now.

The toast was very good.

It was toasted a little too much.

You do not eat.

I have eaten so much, I shall not be able to eat any dinner.

You only jest, you have eaten nothing at all.

I have eaten very heartily both of the bread and butter, and toast.

DIALOGUE VI.

At dinner.

AT what o'clock do you dine?

Dinner is generally on table at six.

I think that hour is fitter for supper than dinner.

Yes, it is true; but it is a very convenient hour for gentlemen and merchants.

Shall you have much company to-day?

*Non è cattivo, è squisito.*

*Ecco il pan tostato, levate questo piatto.*

*Mangi del pan tostato.*

*Ne ho mangiato, è buonissimo.*

*Mi dia dell' altro caffè.*

*La ringrazio, signóre.*

*Dáte del tè al signóre.*

*Ne ho avuto adesso.*

*Il pan tostato era buonissimo.*

*E'ra un tantino troppo cotto.*

*V. S. non mangia.*

*Ho mangiato tanto, che non potrò pranzare.*

*V. S. burla, ha mangiato niente.*

*Ho mangiato benissimo del pane e butirro, e del pan tostato.*

DIALOGO VI.

Pranzo.

*A CHE ora pranza ella?*

*Generalmente il pranzo è in tavola alle sei.*

*Mi par che a quell' ora sia piuttosto tempo da cena che da pranzo.*

*Sì, è vero; ma è un' ora molto comoda pei Signori ed i negozianti.*

*Vi sarà molta gente oggi a pranzo?*

Q

No,

No, there will be only you, my wife, the doctor, and I.

Have you always a doctor to dine with you?

No, sir; it is only through friendship.

I have more appetite to-day than usual.

Well, we are going to have dinner served up immediately.

Francis, lay the cloth.

Put on a cleaner cloth.

Bring up the plates, knives, and forks.

Rinse the glasses,

Prepare some napkins too.

Where are the silver salts?

Dust that sideboard: don't you see that it is quite covered with dust?

Make haste, tell the cook to send up the dinner as soon as it is ready.

First, put some chairs round the table.

Ladies and gentlemen, dinner is on table.

Please to sit next to the lady.

Much obliged to you.

Do you like rice soup with fowl broth?

Yes; but I like it much better in the Venetian way, with parmesan cheese.

*No; non vi sarà altri che lei, mia moglie, il medico ed io.*

*Usa ella forse di pranzar sempre in compagnia d' un medico?*

*No, signóre; è solamente per amicizia.*

*O'ggi mi sento appetito più del solito.*

*Ebbéne, ora faremo portar in tavola.*

*Francesco, apparecchiate.*

*Mettete una tovaglia più pulita.*

*Portate su tondi, coltelli e forchette.*

*Sciacquate i bicchieri.*

*Preparate anche delle salviète.*

*Dove son le saliere d' argento?*

*Ripulite quella credenza: non vedete ch' è tutta coperta di polvere?*

*Prêsto, dite al cuôco che mandi in tavola subito che sarà pronto.*

*Mettete prima delle sedie intorno alla tavola.*

*Signóri, il pranzo è servato, or è in tavola.*

*Favorisca sedere qui accanto alla Signóra.*

*Grázie infinite.*

*Le piace la minêstra di riso cotto nel brodo di póllo?*

*Sì; ma mi piace molto più alla Veneziana col cacio parmigiano.*

I will



I will give you a slice of this boiled beef, which seems very tender.

I do not think it is done enough.

But, my dear friend, when meat is too much done, it loses its flavour; it becomes like tow.

No matter, I will eat some roast beef.

There is also some fried fish, if you do not like meat.

Favour me rather with some of that pigeon pie.

Immediately: here is some salad too.

O! what a fine lettuce!

Will you have an anchovy in it?

Willingly, your oil is excellent; where do you get it?

An Italian merchant, a friend of mine, furnishes it to me in small boxes of thirty bottles each.

To make a good salad, it is absolutely necessary to have oil of the best quality, and vinegar made from wine, as I perceive your's is.

But, sir, you do not drink.

O! yes, I had forgot it; I will take a glass of wine, with all my heart.

Will you have red or white?

I will first take a glass of beer.

*Le darò una fetta di questo lessò, che mi par molto tenero.*

*Non mi par còtto abbastanza.*

*Ma, caro amico, quando la carne è tróppo còtta, non ha più gusto, divénta stoppa.*

*Non impórta, mangerò del manzo arrósto.*

*V'è anche del pesce fritto, se la carne non le piace.*

*Mi favorisca piuttósto di quel pasticció di piccióni. Súbito; écco qui anche dell' insaláta.*

*Oh che bella lattúga!*

*Vuole mettervi un' alice?*

*Volontieri: il suo oglio è eccellente; dove lo fa prendere?*

*Me lo fornisce per cassette di trenta fiaschetti caduna uno spedizioniére Italiano mio amico.*

*Per fare una buona insalata è indispensábile che l'olio sia della miglior qualità e che l'aceto sia di vino, come m'avvedo che è 'l suo.*

*Ma, signóre, ella non beve.*

*Oh! sì, me n' éro scordáto; beverò volentieri un bicchiér di vino.*

*Vuól ella del rosso o del bianco?*

*Prenderò prima un bicchiér di birra.*

Help yourself as you please.

Your health, sir.

Thank you, sir.

What do you think of it?

What do you say to this wine?

It is not bad : on the contrary, it is excellent.

Taste now a glass of this other.

O! this is delicious, and it is much older than the other.

It is so : I have had this more than ten years in my cellar.

It cannot be denied that Port is a very good wine.

Now we will have on table a fine roasted bird, which I do not know how to name in Italian.

In Italian they call it *gal-  
linaccio*, or *pollo d' In-  
dia*, and in Tuscany,  
*tacchina*.

Help yourself, for I know that you carve very well.

No, indeed ; I am not expert at it.

Will you give me leave to assist you?

If you please ; but I beg of you to attend to the lady first.

Shall I help you to a bit of the breast?

I beg your pardon, if

*Si sérvà come vuóle.*

*Beverò alla sua salute ;  
evviva.*

*Evviva, grázie.*

*Che gliéne pare? cosa dice  
di questo vino?*

*Non è cattivo ; anzi squi-  
sito.*

*Assaggi adéssò un bicchiér  
di quest' altro.*

*Oh questo sì ch' è una de-  
lizia, ed è molto più véc-  
chio dell' altro.*

*E' vero ; son più di diéci  
anni che l' ho in cantina.*

*Non si può negàre che il  
vin di Pórtò non sia un  
gran buón vino.*

*Or ora porteranno in távo-  
la un béll' uccéllo arrósto,  
che non sapréi come chia-  
mare in Italiáno.*

*In Itália lo chiámàno gal-  
lináccio, o pollo d' India,  
e in Toscana, tacchina.*

*Si sérvà da sè, perchè so  
che élla tríncia a mara-  
viglia.*

*No, davvéro ; io non ci ho  
tróppo buónà mano.*

*Mi permette di servirla?*

*Mi farà grazia ; ma la súp-  
plico di servir prima la  
signóra.*

*Vuol che le dia un pezzo  
di petto?*

*Scusi, poichè vuol favo-  
since*

you will favour me, I will beg of you to cut me a wing.

With pleasure: I will also give you a little of the stuffing.

You will oblige me; but give me also a little of the gravy.

James, a spoon; bring also a salt-cellar; don't you see that we have neither salt nor pepper?

Change these plates, and bring the second course. Bring the fruit.

Here are some fine cherries.

They are beautiful; I would rather eat some of those strawberries and raspberries.

Take some of these currants, some gooseberries, and one of these fine peaches.

At this season apples are no longer good.

That is a winter fruit.

Oranges, however, are always good, when juicy.

In England fruit is not so plentiful as in Italy.

Pray do not bring it to my memory; for, when I think on those figs, those grapes, and above all, the water-melons, my mouth waters.

Well, let us not think any

*rimmi, la pregherò di tagliármí un' ala.*

*Con piacére: le darò anche un póco del ripiéno.*

*Mi farà grázia; ma mi dia anche un po' d' intinto.*

*Giacomíno, un cucchiájo; portáte anche una saliera: non vedéte che non abbíamo nè sale nè pepe?*

*Cambiáte questi piátti, e portáte il secóndo servizio.*

*Portáte in távola le frúttá. Ecco quí delle bélle ciriége.*

*Son bellíssime; mangerò piuttósto quattro di quelle frágole e di quei lampóni.*

*Prénda anche del ribes, dell' uva spina, ed una di queste bélle pésche.*

*Le mele in questa stagione non sono più buone.*

*E' un frutto d' invérno.*

*Le arance, per altro, son sémpre buóne tutto l' anno quando son sugóse.*

*In Inghiltérra le frúttá non sono cosí abbondanti come in Itália.*

*Per carità, non me ne rinfreschi la memória; chè quando pénso a quei fichi e a quell' uva, e soprattutto ai cocómeri, mi viéne l' acquolína in bocca.*

*Via, non vi si pénsi più,*  
more

more about it; let us go and take a turn in the garden.

### DIALOGUE VII.

To speak Italian.

HOW goes on your Italian?

Are you much improved in it now?

Not much; I know scarcely any thing.

It is said, however, you speak it very well.

I wish it were true.

Those that say so are much mistaken.

I assure you I was told so.

I can say a few words which I have learnt by heart.

And so much as is necessary to begin to speak.

The beginning is not all, you must make an end.

Be always speaking, whether well or ill.

I am afraid of making mistakes.

Never fear; the Italian language is not difficult.

I know it; and that it possesses many graces.

It is true; and especially from the mouth of a lady.

How happy should I be, if I were master of it.

Application is the only way of learning it.

*andiamo a far una passeggiata nel giardino.*

### DIALOGO VII.

*Per parlar Italiano.*

*COME va l' Italiano?*

*V. S. vi ha quest' ora fatti molti progressi?*

*Non troppo, non so quasi niente.*

*Si dice, però, che V. S. parli benissimo.*

*Iddio volésse che fosse véro!*

*Quelli che lo dicono s'ingannano molto.*

*La assicuro che m' è stato detto.*

*Posso dir alcune parole che so a mente.*

*E quanto basta per cominciare a parlare.*

*Il cominciare non è il tutto, bisogna finire.*

*Parli sempre, o bene o male.*

*Temo di far errori.*

*Non tema, signore; la lingua Italiana non è difficile.*

*Lo so, e so che ha molta leggiadria.*

*E' véro, e particolarmente nella bocca delle Signore.*

*O quanto sarei contento se la sapessi.*

*Per impararla bisogna studiare.*

How

How long have you been learning?

Scarcely a month yet.

What books do you use?

I have Veneroni's Italian and English Grammar; and Biagioli's in Italian and French.

What Dictionaries?

Bottarelli's in Italian, French, and English; Baretti's Italian and English; and Graglia's small Dictionary. — I also use Bottarelli's Exercises.

What Authors do you read?

At present I read Goldoni's Select Comedies; Soave's Moral Tales; and Metastasio.

What is your master's name?

His name is —

I have known him a great while.

He has taught several friends of mine.

Does not he tell you that you must constantly speak Italian?

Yes, he often tells me so.

Why do you not talk then?

Who will you have me talk with?

With those that shall talk to you.

I wish to talk, but dare not.

You must not be afraid, you must be bold.

*Quanto tempo è che V. S. la studia?*

*Non è ancora un mese.*

*Di che libri si serve?*

*Ho la grammatica Italiana ed Inglese di Veneroni; e quella di Biagioli in Italiano e Francese.*

*Che Dizionario?*

*Quelli di Bottarelli in Italiano, Francese ed Inglese; quello di Baretti, in Italiano ed Inglese; ed il piccolo Dizionario di Graglia. — Mi servo degli Esercizj di Bottarelli.*

*Che Autori legge?*

*Adesso leggo le Commedie Scelte di Goldoni; le Novelle Morali di Soave, e Metastasio.*

*Cóme si chiama 'l suo maestro?*

*Si chiama 'l signór —*

*E' un pézzo che lo conosco.*

*Ha insegnáto a mólti de' miei amici.*

*Non le díce che bisogna parlár sempre Italiáno?*

*Signór sí, melo díce spésso.*

*Perchè dúnque non párla?*

*Con chi vuol ch'io párla?*

*Con quéi che le parleránno.*

*Vorréi parláre, má non ardisco.*

*Non bisógna temére, bisógna ésser ardíto.*

## DIALOGUE VIII.

## Of the Weather.

WHAT sort of weather is it?

It is fine weather.

It is bad weather.

Is it cold? is it hot?

Is it not cold? is it not hot?

Does it rain? does it not rain?

I do not believe it.

The wind is changed.

We shall have rain.

It will not rain to-day.

It rains, it pours.

It snows.

It thunders.

It hails.

It lightens.

It is very hot.

Did it freeze last night?

No, sir, but it freezes now.

It appears to me to be a great fog.

You are not mistaken, it is true.

You have caught a violent cold.

I have had it this fortnight.

'Tis the fruit of the season.

What's o'clock.

'Tis early, 'tis not late.

Is it breakfast time?

'Twill be dinner-time immediately.

What shall we do after dinner?

We'll take a walk.

## DIALOGO VIII.

## Del Témpo.

CHE témpo fa?

Fa bel témpo.

Fa cattivo témpo.

Fa fréddo? fa caldo?

Non fa fréddo? non fa caldo?

Pióve? non pióve?

Non lo credo.

Il vénto è cambiáto.

Avrémo délla pióggia?

Non pioverà oggi.

Pióve, dilúvia.

Névicá.

Tuóna.

Grándina.

Lampéggia.

Fa móltó caldo.

Ha geláto sta nótte?

Signór no, ma géla adéssó.

Mi par che faccia úna gran nébbia.

V. S. non s'ingánna, è véro.

V. S. è móltó infreddáto.

Sóno quíndici giòrni che sóno infreddáto.

Sóno frútti della stagione.

Che óra è?

E' di buón' óra, non è tårdi.

E' témpo di far colezióne?

Sarà présto témpo di desinàre.

Che farémo dópo pránzo?

Andrémo a spásso.

Let's

Let's take a turn now.

We must not go abroad  
this weather.

## DIALOGUE IX.

Of the Charms of a young  
Lady.

THERE's a beautiful  
young lady.

She is finely shaped.

She is charming, she is  
pretty.

Do you know her?

I do not know her.

She has fine eyes.

I never saw a better shape.

She has an easy carriage.

She has a noble mien.

The shape of her face is  
well proportioned.

Her cheeks are plump and  
delicate.

Her mouth is little, and  
red.

Her nose well made.

Have you taken notice of  
her complexion?

It is the finest in the world.

A complexion fair, and  
lively.

What white hands she has!

The white and vermilion  
of her cheeks shame the  
lilies and the roses.

She has teeth as white as  
snow.

It may be said that she's  
a fair beauty.

*Andiamo a far un giro  
adesso.*

*Non bisogna uscir per qués  
to tempo.*

## DIALOGO IX.

*Delle Bellezze d'una Si-  
gnorina.*

*E'CCO una bella signo-  
rina.*

*E' ben fatta.*

*E' vezzosa, è leggiadra.*

*La conoscete?*

*Non la conosco.*

*Ha begli occhi.*

*Non ho mai veduto una più  
bella vita.*

*E' disinvolta.*

*Ha un aspetto nobile.*

*Il contorno del suo viso è  
ben fatto.*

*Le sue guance sono pienotte  
e delicate.*

*La sua bocca è picciola, e  
vermiglia.*

*Il naso ben fatto.*

*Avete osservato la sua car-  
nagione?*

*E' 'l più bel colore del  
mondo.*

*Una carnagione bianca, e  
vivace.*

*Che belle mani che ha!*

*Il bianco e vermiglio del suo  
viso fanno, senza dubbio,  
tórto ai gigli ed alle rose.*

*Ha i denti bianchi come la  
néve.*

*Si può dire ch'è una bella  
bióndina.*

She is the finest brown woman one can see.

She has a noble gait.

She has a sprightly countenance.

She has exquisite features.

She is greatly extolled for her beauty.

I think she has a great deal of wit.

Beauty may be seen, but not wit.

They say her wit is equal to her beauty.

Then she is an epitome of all perfections.

#### DIALOGUE X.

'To inquire after news.

WHAT news is stirring?

Do you know any?

I have heard none.

What is the talk of the town?

There's no talk of any thing.

Have you heard no talk of war?

I have not heard any thing of it.

There's a talk however of a siege.

It was reported so, but it is not true.

On the contrary, there's a talk of peace.

Do you think we shall have peace?

I believe so.

What say they at court?

*E' la più bella brúnetta che si pòssa vedére.*

*Cammina con bel gárbo.*

*Ha úna fisonomía spiritòsa.*

*Ha fattézze vághe.*

*E' mólto commendáta per la súa bellézza.*

*Crédo che ábbià mólto spírito.*

*Ben si può vedére la bellézza, ma lo spírito no.*

*Si díce che sia altrettanto spiritosa che bella.*

*E' dúnque un compéndio di tutte le perfezioni.*

#### DIALOGO X.

*P* *er domandár quel che si díce di Nuóvo.*

*CHE si díce di nuóvo?*

*Sapéte niéntè di nuóvo?*

*Non ho intéso niénte.*

*Di che si párla?*

*Non si párla di niénte.*

*Avéte sentito dire che avrémo la guérra?*

*Non ne ho intéso parláre.*

*Si párla però d' un assédio.*

*Si dicéva, ma non è véro.*

*Al contráριο, si parla di pace.*

*Credéte che avrémo la páce?*

*Crédo di sí.*

*Che si díce in córte?*

They



They talk of a secret expedition.

When do they think the king will set out?

'Tis not known. They do not say when.

Where do they say he'll go?

Some say into Flanders, others into Germany.

And what says the Gazette?

I have not read it.

Is what is reported of Mr. — true?

What of him?

They say he's mortally wounded.

I should be sorry for that; he's a worthy man.

Who wounded him?

Mr. — in a duel.

Is it known why?

The report is, a quarrel at the Opera.

I do not believe it. Nor I neither.

However, we shall soon know the truth.

Is the newspaper come in?

Does it mention the duel?

No—not a word about it.

Then let us hope there is no truth in the report.

*Si parla d' una spedizione segreta.*

*Quando si crede che partirà il re?*

*Non si sa. Non si dice.*

*Dove si dice che andrà?*

*Chi dice in Fiandra, chi in Germania.*

*E la Gazzetta che dice?*

*Non l' ho letta.*

*Sarèbbe véro quel che si dice del Sig. —?*

*Che sene dice?*

*Si dice che sia ferito a morte.*

*Mi dispiacerèbbe, perchè è un galantuomo.*

*Chi l' ha ferito?*

*Il Signor — in un duello.*

*Si sa perchè?*

*Corre voce che sia per una disputa all' Opera.*

*Non lo crédo. Nemmen io.*

*Comunque sia, si saprà presto.*

*E' arrivata la gazzetta?*

*Parla del duello?*

*No—non ne dice parola.*

*Dunque speriamo che sia un falso rapporto.*

DIALOGUE XI.

To inquire after one.

WHO is that gentleman that spoke to you a little while ago?

DIALOGO XI.

*Per domandare d' uno.*

CHI è quel signore che vi parlava poco fa?

He

He is a German.

I took him for an Englishman.

He came from Saxony.

He speaks French very well.

He speaks French like the French themselves.

The Spaniards take him for a Spaniard, the English for an Englishman.

It is difficult to be conversant in so many different languages.

He has been a long time in those countries.

Have you known him for any time?

About two years.

He has a noble air, he has a good mien.

He is a genteel person.

He is neither too tall, nor too short.

He is handsome, he is well shaped.

He plays upon the flute, the guitar, and several other instruments.

I should be very glad to know him.

I will bring you acquainted with him.

Where does he live?

He lives just by.

When will you have us go and wait on him?

Whenever you please, for he is my intimate friend.

It shall be when you have leisure.

*E' un Tedéseo.*

*Lo credéva Inglés.*

*E' della parte di Sassónia,*

*Parla benissimo Francése.*

*Parla Francése come un Francése.*

*Gli Spagnuóli lo prendono per uno Spagnuolo, e gl' Inglési per un Inglés.*

*E' pur difficile d'esser pratico in tante lingue così differenti.*

*E' stato un pezzo in quei paesi.*

*E' un pezzo che lo conosce?*

*Sono due anni incirca.*

*Ha un aspetto nobile, ha una ciera da galantuomo.*

*E' di bella presenza.*

*Non è nè troppo grande, nè troppo piccolo.*

*E' ben fatto, ed ha un bel portamento.*

*Suona 'l flauto, la chitarra, e molti altri struménti.*

*Avrei a caro di conoscerlo.*

*Vene procurerò la conoscenza.*

*Dove sta di casa?*

*Sta costì vicino.*

*Quando voléte che andiamo a riverirlo?*

*Quando vi piacerà, perchè è amico mio intrínseco.*

*Sarà quando avrete tempo.*

We'll go to-morrow morning,  
I shall be obliged to you.

*V' andrémo domattina.*

*Ve ne sarò obbligato.*

DIALOGUE XII.

DIALOGO XII.

To write.

*Per iscrivere.*

GIVE me a sheet of paper,  
a pen, and a little ink.

*DA' TEMI un foglio di carta, una penna ed un poco d' inchiostro.*

Step into my closet, you'll find on the table whatever you want.

*Entrate nel mio gabinetto, troverete sopra la tavola quanto vi farà di bisogno.*

There are no pens.

*Non vi sono penne.*

There are a great many in the ink-stand.

*Vene sono molte nel calamaio.*

They are good for nothing.

*Non valgono niente.*

There are some others.

*E' cone delle altre.*

They are not made.

*Non sono temperate.*

Where is your penknife?

*Dov' è'l vostro temperino?*

Can you make pens?

*Sapete temperar le penne?*

I make them my own way.

*Le tempero a modo mio.*

This is not bad.

*Questa non è cattiva.*

While I finish this letter, do me the favour to make a packet of the rest.

*Mentre finisco questa lettera, favoritemi di far un piégo di quelle altre.*

What seal will you have me put to it?

*Che sigillo volete che ci metta?*

Seal it with my cipher or coat of arms.

*Sigillatele colla mia cifra, ovrero colle mie armi.*

What wax shall I put to it?

*Che cera ci metterò?*

Put either red or black, no matter which.

*Mettetevi della rossa o della nera, non importa.*

Have you put the date?

*Avete messo la data?*

I believe I have, but I have not signed it.

*Crédo di sì, ma non ho sottoscritto.*

What day of the month is this?

*Quantin'abbiamo del mese?*

The eighth, the tenth, fifteenth, twentieth.

Put the direction.

Where is the powder ?

You never have neither powder nor sand.

There is some in the sand-box.

There's your servant ; will you let him carry the letters to the post-house ?

Carry my letters to the post-office, and don't forget to pay postage.

I have no money.

Hold your hand, there's a pistole.

Go quickly and return as soon as possible.

*Siamo oggi agli otto, ai dieci, ai quindici, ai venti.*

*Mettete la soprascritta.*

*Dov' è la polvere ?*

*Non avete mai nè polvere, nè arena.*

*Ven' è nel polverino.*

*Ecco 'l vostro servo ; volete che porti le lettere alla posta ?*

*Portate le mie lettere alla posta, e non vi dimenticate di pagarne il porto.*

*Non ho quattrini, signore, non ho danari.*

*Pigliate, ecco una doppia.*

*Andate presto, e tornate quanto prima.*

### DIALOGUE XIII.

### DIALOGO XIII.

To buy.

*Per comprare.*

WHAT do you want, sir ?

*CHE brama, signore, che cerca ?*

What would you please to have ?

*Cosa comanda, signore ?*

I want a good fine cloth to make me a suit of clothes.

*Vorré un panno bello e buono da farmi un vestito.*

Be pleased to walk in, sir, you'll see the finest in London.

*V. S. entri, vedrà qui i più bei panni di Londra.*

Show me the best you have.

*Mostratemi 'l migliore che avete.*

There's a very fine one, and what's worn at present.

*Eccone uno bellissimo, e come si usa adesso.*

'Tis a good cloth, but I do not like the colour.

*E' buono, ma 'l color non mi piace.*

There's

There's another lighter piece.

I like that colour well, but the cloth is not strong, 'tis too thin.

Look at this piece, sir, you'll not find the like any where else.

What do you ask for it an ell?

Without exacting 'tis worth thirty shillings.

Sir, I am not used to stand haggling; pray tell me your lowest price.

I have told you, sir, 'tis worth that.

'Tis too dear, I'll give you twenty-five.

I can't bate a farthing.

You shall not have what you ask.

You ask'd me the lowest price, and I have told you.

Come, come, cut off two ells of it.

I protest, on the word of an honest man, I don't get a crown by you.

There are four guineas, give me the change.

Be pleas'd, sir, to let me have another, this is too light, it wants weight.

Here's another.

Sir, your servant.

*E'ccone un' áltra pézza più chiára.*

*Il colóre mi piáce, ma'l pánno non è forte abbastánza, è tróppo sottíle.*

*Véda V. S. quésta pézza, non ne troverà cosí bélla altróve.*

*Quánto lo vendéte il brác-cio?*

*Sénza díre a V. S. un sóldo di tróppo, vále trenta scellini.*

*Signóre io non sóno avvez-zo a prezzoláre, dítemi di grazia l' úl-tímo prézzo.*

*Gliel' ho detto; questo è il prézzo ristretto.*

*E' tróppo cáro, vene darò venti cinque.*

*Non v'è un sóldo da leváre.*

*Non avréte quanto avéte domandáto.*

*V. S. m'ha domandáto l' úl-tímo prézzo, gliel' ho détto.*

*Vía vía, taghiátene due bráccia.*

*Le giúro da galantuómo che non guadágno úno scúdo con léi.*

*E'cco quáttro ghinee, dáte-mi 'l résto.*

*Di grázia V. S. mi dia un' áltra ghinea, quésta è leggiéra, non è di péso.*

*E'ccone un' áltra.*

*Sóno servitór di V. S.*

## DIALOGUE XIV.

To play.

LET us play a game at  
picquet.

What will you play for?

Let us play for half a-crown  
to pass away the time.

Give us cards.

Let us see who shall deal.

You are to deal; I am to  
deal.

Shuffle the cards, all the  
court cards are together.

They are shuffled enough.

Cut, sir.

Have you all your cards?

I believe I have.

How many do you take?

I take all. I leave one.

I have a bad game.

Deal again.

Not this time.

Have you laid out?

No, sir, my game puzzles  
me.

You must have good cards.  
for I have nothing.

Tell your point.

Fifty, sixty.

It is not good; it is good.

A quint major, a quint to  
a king, a small quint;  
four by queens, a tierce  
to a knave.

I have as much.

Fourteen by kings, three  
aces, three queens.

Play.

## DIALOGO XIV.

Per giuocare.

GIUOCHIAMO una  
partita a picchetto.

Quanto volete giuocare?

Giuochiamo mezza corona  
per passatempo.

Datemi delle carte.

Vediamo a chi toccherà a  
fare.

Tocca a voi, tocca a me.

Mescolate le carte, tutte le  
figure sono insieme.

Sono mescolate abbastanza.

Alzate, signore.

Avete le vostre carte?

Crédo di sì.

Quante ne pigliate?

Piglio tutto, or le piglio  
tutte. Ne lascio una.

Ho un cattivo giuoco.

A monte.

Signor no, per questa volta.

Avete scartato?

Signor no, il mio giuoco,  
m'imbarrazza.

Dovete aver bel giuoco,  
poichè io non ho niente.

Contate 'l vostro punto.

Cinquanta, sessanta.

Non vale; è buono.

Quinta maggiore, quinta al  
re, quinta bassa, quarta  
alla dama, terza al fante.

Ne ho altrettanto.

Quattordici di re, tre assi,  
tre dame.

Giuocate.

Hearts,

Hearts, spades, clubs, diamonds.

The ace, the king, the queen, the knave, the ten; the nine, the eight, the seven.

I have lost, you made a picque, a re-picque.

You have won.

You owe me half a crown.

You owed it me, pardon me.

We are quits, or even, then.

*Coóri, pteche, fióri, quádri.*

*L'ásso, il re, la dáma, il fante, il diéci, il nóve, l'óttó, il sétte.*

*Ho pérduto, avéte fátto un picco, repicco.*

*Avéte quadagnáto.*

*Mi dovéte mezza corona.*

*Scusátemi, méla doveváte.*

*Siámo pace, or pári.*

DIALOGUE XV.

For a Journey.

HOW many miles is it from this place to N?

It is eight miles.

We shall not be able to get thither to-day, it is too late.

It is not more than twelve o'clock, you have time enough yet.

Is the road good?

So, so; there are woods and rivers to pass.

Is there any danger upon that road?

There is no talk of it; it is a highway, where you meet people every moment.

Do they not say there are robbers in the woods?

There is nothing to be feared, either by day or night.

Which way must one take?

DIALOGO XV.

*Per un Viággio.*

*QUANTE* miglia vi sónó. da quí a N?

*Vi sónó ótto miglia.*

*Non vi potrémó arrivár oggi, è tróppo tárdi.*

*Non è più di mézzo giòrno, vi arriveréte ancór di buón' óra.*

*E bélla la stráda?*

*Non tróppo, vi sónó bóschi, e fiúmi da passáre.*

*V'è perícólo per quélla strada?*

*Non sene párla; è una stráda maéstra dóve si tróva gènte ad ógni mómento.*

*Non si dice che vi siano ládri néi bóschi?*

*Non v'è nùlla da temére, nè di giòrno, nè di nótte.*

*Chestráda bisógna pigliáre?*

When

When you come near the hill, you must turn to the right.

Is it not necessary to ascend a hill then?

No, sir, there is only a little hill in the wood?

Is the way difficult through the wood?

You cannot lose your way.

As soon as you are out of the wood, remember to keep to the left hand.

I thank you, sir, and am much obliged to you.

Come, come, gentlemen, let us take horse.

Where's the marquis?

He's gone before.

He will wait for you just out of town.

What do we stay for now? come, come, let's be gone, let's have done.

Farewell, gentlemen, farewell.

I wish you a good journey.

## DIALOGUE XVI.

For Supper and Lodging.

SO; we are arrived at the inn.

Let us alight, gentlemen.

Take these gentlemen's horses, and take care of them.

Now let's see what you will give us for supper.

A capon, a half dozen of

*Quándo saréte vicini alla montáña, piglieréte a man dritta.*

*Non bisognerà dunque salir la montáña?*

*Signór no, non v'è che un picciol còlle nel bósco.*

*E' difficile la stréda nel bósco?*

*Non potéte smarrirla.*

*Quándo saréte fuóri del bósco, ricordátevi di pigliar a mano manca.*

*Vi ringrázio, signóre, e vi résto móltto obbligáto.*

*Via via, signóri; montiámo a cavállo.*

*Dov' è'l signór marchése?*

*E' andáto innánzi.*

*V' aspetterà fuóri délla città.*

*Che aspettiamo? partiámo, andiámo, via, finiamola.*

*Addio, signóri, addio.*

*V' auguro un feliceviaggio.*

## DIALOGO XVI.

*Délla Cèna e dell' Alloggiamento.*

*E' CCOCI giúnti all' ostèria.*

*Smontiámo, signóri.*

*Pigliáte i cavállo di quèsti signóri, ed abbistene cùra.*

*Or su vediámo che ci daréte da cèna.*

*Un cappóne, una mézza doz-pigeons,*



pigeons, a salad, six quails, and a dozen of larks.

Will you have nothing else?

That's enough, give us some good wine and some fruit.

Let me alone, I'll please you I warrant ye.

Light the gentlemen.

Let us have our supper as soon as possible.

Before you have pulled your boots off, supper shall be upon the table.

Let our portmanteaus and pistols be carried up stairs.

Pull off my boots, and then go and see whether they have given the horses any hay.

You shall conduct them to the river, and take care they give them some oats.

I'll take care of every thing, do not trouble yourself.

Gentlemen, supper is ready; it is upon the table.

We'll come presently.

Let us go to supper, gentlemen, that we may go to bed in good time.

Give us water for our hands.

Let us sit down, gentlemen, let us sit down at table.

Give us some drink.

*zina di picciòni, un' insalata, sei quaglie, ed una dozzina di lodole.*

*Non vogliono altro loro, signori?*

*Questo basta, dateci del buon vino e delle frutta.*

*Lascino far a me, saranno contenti.*

*Fate lume a questi signori.*

*Fateci cenar quanto prima.*

*Prima che si siano cavati gli stivali, la cena sarà in ordine.*

*Si portino sopra le nostre valigie, e le nostre pistole.*

*Cavatemi gli stivali, ed andrète dopo a veder se hanno dato del fieno ai cavalli.*

*Li condurrète al fiume ed avrète cura che sia loro data la biada.*

*Avrò cura di tutto: V. S. non si pigli fastidio.*

*Signori, la cena è in ordine, è in tavola.*

*Adesso, adesso, veniamo.*

*Andiamo a cenare, signori; acciocchè possiamo andar a letto di buon' ora.*

*Dateci acqua alle mani.*

*Sediamo, signori, andiamo a tavola.*

*Dateci da bere.*

Health.

Health to you, gentlemen.

Is the wine good?

It is not bad.

The capon is not done enough.

Give us some oranges, with a little pepper.

Why don't you eat of these pigeons?

I have eaten one pigeon and three larks.

Go call for a chafing dish.

Tell the landlord we wish to speak with him.

*Alla lóro salute signori.*

*E' búno 'l víno ?*

*Non è cattívo.*

*Il cappóne non è cotto abbastánza.*

*Dáteci dei melángoli con un póco di pépe.*

*Perchè non mangiáte di quésti picciónéini ?*

*Ho mangiáto un piccióné, e tre lódoie.*

*Andáte a domandár úno scaldavivánde.*

*Díte all' óste che vénga a parlárcei.*

## DIALOGUE XVII.

## DIALOGO XVII.

To settle with the Landlord.

*Per far i conti coll' Oste.*

A GOOD evening, gentlemen, are you satisfied with your supper?

*BUONA séra, signóri, sóno conténti della céna ?*

We are, and we will satisfy you too.

*Siamo conténti, e vogliamo che lo siate voi pure.*

What's the charge?

*Quánto importa il conto ?*

The charge is not great.

*La spésa non è gránde.*

See what you must have for us, our men, and our horses.

*Vedéte quánto vi viéne, per noi, per i nóstri servitóri, e per i nóstri caválli.*

Reckon yourselves, and you will find it comes to seven crowns.

*Facciano il conto loro stessi, e vedránno che sóno sette scúdi.*

Methinks you ask too much.

*Mi páre che domandiáte troppo.*

On the contrary, I am very reasonable.

*Anzi lo fo a buoníssimo mercáto.*

How much do you make us pay for the wine?

*Quánto ci fáte pagár per il víno ?*

Five shillings a bottle.

*Cinque scellini la bottíglia.*

Bring us another, and to-

*Portátene un' áltra, e morrow*

morrow morning we will  
pay you seven crowns,  
with breakfast included.

Methinks the gentleman is  
not well.

I am very well, but weary  
and fatigued.

You must take courage.

It would be better for me  
to be in bed than at  
table.

Get your bed warmed, and  
go to bed.

Bid my man come and un-  
dress me.

He waits for you in your  
chamber.

Good night, gentlemen, I  
wish you merry.

Do you want any thing ?

Nothing at all but rest.

Order them to give us  
clean sheets.

The sheets you shall have  
are whitened, and well  
aired.

Let us be called to-morrow  
very early.

I will not fail. Farewell,  
gentlemen ; good night.

DIALOGUE XVIII.

To mount on Horseback.

THIS horse I think looks  
very bad.

Give me another horse, I  
will not have that.

He cannot go.

*vi darémo domattina  
sétte scúdi, facéndo però  
colezióné.*

*Páre che 'l signóre non  
istia béne.*

*Stò béne, ma sono affaticáto  
e stáncó.*

*Bisogna fàrsi ánimó.*

*Cérto che saréi méglío in  
létto che a távola.*

*Fáccia scaldáre 'l súo létto,  
e váda a dormíre.*

*Díte al mío servitóre che  
vénga a spogliármí.*

*L'aspetta nella sua cámera.*

*Buónanotte, signóri, stiano  
allegraménte.*

*Avéte bisógno di quálche  
cosa ?*

*Di niénte affátto, che di  
riposáre.*

*Dáte órdine che ci díano  
lenzuóla pulite.*

*Le lenzuóla che avránno  
sóno pulite, e ben seccate.*

*Fáteci svegliáre dománi a  
buón' óra.*

*Saránno servíti. Addío,  
signóri, buóna séra.*

DIALOGO XVIII.

*Per montár a Cavállo.*

*QUESTO cavállo mi páre  
cattivo.*

*Dátemene un áltro, non  
vóglio quésto.*

*Non pud cammináre.*

He

He is broken winded ; he is  
foundered.

Are you not ashamed to  
give me such a hack as  
this ?

He has no shoes, he's  
prickt in his foot.

You must lead him to the  
farrier's.

He is lame, he is maimed,  
he is blind.

This saddle will gall me.

The stirrups are too long,  
too snort.

Let them out, then, shorten  
them.

The girths are rotten.

What a wretched bridle is  
here !

Give me my whip.

Tie on my portmanteau,  
my cloak.

Are your pistols loaded ?

I forgot to buy powder  
and ball.

Let us put on, let us get  
on faster.

I never saw a viler beast.

He will neither go forward  
nor backward.

Let go the bridle a little.

Hold the reins shorter.

Spur him stoutly, make  
him go on.

I may spur, but it is of no  
use.

Alight, I will make him  
go.

Take care he don't kick  
you.

*E' bólso, è rappréso.*

*Non avéte vergbna di dár-  
mi una rozza di quélla  
sórte ?*

*E' sferráto, è inchiodáto.*

*Bisógna condúrlo dal ma-  
niscálco.*

*Zóppica, è stroppiáto è  
ciéco.*

*Quéstá sèlla mi farà male.*

*Le stáffe sóno tróppo  
lúnghe, tróppo córte.*

*Allungáte le stáffe, tiráte  
sù le stáffe.*

*Le cínghie sóno márcie.*

*Che cattíva bríglia !*

*Dátemi la mia frústa.*

*Attaccáte la valigia, il  
mantéllo.*

*Sóno caricáte le sùe pistóle ?*

*Mi sóno dimenticáto di  
comprár délla pólvère, e  
dèlle pálle.*

*Spronámo, andiámo piú  
présto.*

*Non ho mái veduto úna piú  
cattíva béstia.*

*Non vuól andar nè innán-  
zi, nè indiétro.*

*Rammollátegli la bríglia.*

*Tenete le rédini piú córte.*

*Spronáte con vigóre, fátelo  
andar innánzi.*

*Póso béne spronáre, non  
ne póssó venir a cápo.*

*Scendéte, che lo farò ben  
andáre.*

*Badate che non vi tiri un  
cálcio.*

He

He kicks, then, I find.

*Tira calci dunque a quel  
che sento.*

See if I have not tamed  
him.

*Vedéte se l'ho sapúto do-  
máre.*

## DIALOGUE XIX.

## DIALOGO XIX.

To visit a Sick Person.

*Per visitár un Ammaláto.*

HOW have you passed the  
night?

*CO'ME avéte passáta la  
nótte?*

Very badly, I have not  
slept at all.

*Malaménte, non ho dormí-  
to niente.*

I have had a fever all  
night.

*Ho avúto la febbre tútta la  
nótte.*

I have pains all over my  
body.

*Sénto dolóri per tútta la  
víta.*

You must be let blood.

*Bisógna fárvicavársángue.*

I have been bled twice.

*M'è státo caváto sángue  
due vólte.*

Where does your apothecary  
live?

*Dóve sta di cása il vóstro  
speziále?*

What physician attends  
you.

*Che médico viene a visi-  
tarvi?*

Go bid the surgeon come  
and dress me.

*Andáte a dir al cerúsico  
che vénga a medicármí.*

I cannot imagine why the  
doctor does not come.

*Non so perchè 'l médico  
non viéne.*

We do not know what  
health is, till we are ill.

*Non si sa cósá sía salúte  
che quándo si sta mále.*

You must have a good  
heart; it will be no-  
thing.

*Bisógna fársi únimo, non  
sarà niente.*

My wound pains me ex-  
tremely.

*Sénto un gran dolóre nêlla  
mia piága.*

How much physic have  
you taken?

*Quánte medicíne avéte  
prése?*

I am tired of physic.

*Sóno stufo di medicíne.*

I am fearful of being deli-  
rious.

*Témo di dar in delírio.*

Drink some toast and  
water.

*Bevéte ácqua cotta.*

Take

Take nothing but broth.  
The doctor has ordered me  
some whey.

I am not able to move.  
Give me a pillow.  
Put my bolster right.

Draw the curtains.  
They want to bleed me in  
the foot.

Every thing I take seems  
bitter to me.

How my mouth's out of  
taste!

It is a long sickness.

How tired I am of lying  
in bed!

How happy are you in the  
enjoyment of health!

*Non pigliate áltroche bródi.  
Il médico m'ha ordináto 'l  
siéro.*

*Non mi pòsso muóvere.  
Dátemi un guanciále.  
Accommodátemi il capez-  
zále.*

*Tiráte le cortíne.  
Mi vogliono cavar sángue  
dal piéde.*

*Tútto ciò che préndo mi  
par amáro.*

*O quánto sono svogliáto !*

*Quésta è una malattia  
lúnga.*

*Quánto sono stufo di star  
in létto !*

*Beáto voi che státe béne !*

## DIALOGUE XX.

### On Civility.

I AM happy, sir, to meet  
you here, I intended to  
wait upon you.

You do me too much  
honor, far beyond any  
thing I can possibly  
merit.

But what is your pleasure,  
sir? lay your commands  
on me.

All I wanted, sir, was to  
assure you of my most  
humble respects.

And at the same time to  
beg a favour of you

## DIALOGO XX.

### Délla Civiltà.

*GO'DO, signóre, di tro-  
vára quì per accidénte,  
perchè contava di venire  
in quésto moménto da lei.*

*V. S. mi fa tróppa grázia,  
ed un onóre che non mé-  
rito.*

*Ma che cománda, signóre?  
in che pòsso obbedirla ?*

*Altro non voléva, padrón  
mío, se non assicurárla  
de' miéi umilissimi ri-  
spétti.*

*E nel medésimo tempo  
fárle una preghiéra ; cioè  
which*

which was, to recommend me to your mother's protection.

You may rest assured that my mother and myself are entirely at your service.

I may therefore expect your mother and you will, on this occasion, favour me with your interest?

Make not the least doubt of that; and believe me, that both my mother and myself will receive a particular pleasure in serving you.

By these noble expressions I am enabled to form a judgment of your generosity.

And from your cordial professions of friendship, I perceive, that you are the worthy offspring of so worthy a mother.

No more compliments, sir, I beg; the events will afford you a sufficient proof of the sincerity of our friendship.

I will be silent now, but when I have obtained the favour, I shall wait upon you with my thanks.

Do me the favour to pay my respects to your mother.

*di raccomandarmi alla protezione della sua signora madre.*

*Ella può viver sicura che tanto mia madre, quánt'io viviamo dipendenti da' suoi cenni.*

*Dunque posso sperare che ella e la sua signora madre mi favoriranno in quest' occasione della loro efficacissima interposizione?*

*Non ne dubiti punto, signor mio, e créda pure che mia madre ed io, ci faremo un sensibilissimo piacere di servirla.*

*Conosco in véro dalle nobili sue espressioni, quanto generosa sia:*

*E ben m'accórgo, da' suoi cordiali sentimenti, esser V. S. degno figlio della degnissima sua genitrice.*

*Non più complimenti, signóre; gli effetti le daranno prove sicure della nostra servitù.*

*Tacerò adesso; ma, ottenuto che avrò la grazia, verrò da lei per ringraziarla.*

*Mi favorisca di riverire distintissimamente per parte mia la sua signora madre.*

## DIALOGUE XXI.

Of the Seasons, Weather,  
&c.

SPRING is of all seasons  
the most agreeable.  
Then every thing in nature  
smiles.

The country looks like a  
vast garden.

The meadows resemble a  
large green carpet.

The weather is mild and  
serene.

The air is temperate.

The trees are full of leaves.

The melody of the birds  
enraptures me.

The weather is neither too  
hot, nor too cold.

It is very healthy.

All living creatures are  
then cheerful.

Nature seems to revive.

We have no Spring this  
year.

The Spring is backward.

It is like Winter.

I am fond of the country  
in Summer-time, and of  
the town in Winter.

We have a very hot Sum-  
mer.

The heat makes me both  
dull and idle.

The harvest will be very  
plentiful.

It would be still more fer-  
tile, if we had a little  
rain.

## DIALOGO XXI.

*Delle Stagioni, del Tempo,  
&c.*

*LA primavera è la più  
grata di tutte le stagioni.  
Tutto ride allora nella na-  
tura.*

*La campagna è come un  
gran giardino.*

*I prati somigliano ad un  
gran tappeto verde.*

*Il tempo è molto dolce e  
molto sereno.*

*L'aria è temperata.*

*Gli alberi sono coperti di  
foglie.*

*Il canto degli uccelli m'in-  
namora.*

*Il tempo non è nè troppo  
caldo, nè troppo freddo.*

*E' molto sano.*

*Tutti gli animali allora  
sono pieni di vivacità.*

*La natura par che rinascia.*

*Quest'anno non abbiamo  
punto primavera.*

*La primavera è tardiva.*

*E' un piccol' inverno.*

*Anno la campagna nell'  
estate, e la città nell'in-  
verno.*

*Abbiamo una state ben  
calda.*

*Il calore mi rende pesante  
e pigro.*

*La raccolta sarà molto ab-  
bondante.*

*Lo sarebbe ancor più, se  
avessimo un poco di piog-  
gia.*

There



There is a great plenty of fruit.

We want a little rain.

Rain would be very beneficial.

They begin to cut down the corn.

Summer is gone.

Summer did not last long.

Autumn has taken its place.

Autumn is the season of fruits.

Wine will be good this year.

We shall drink good wine.

The vines are very fine.

They are loaded with large grapes.

The days are very much shortened.

We shall soon use candle at five o'clock.

The mornings are cold.

We shall soon be obliged to make a fire.

Winter comes on.

Winter draws near.

The mornings are short.

The evenings are long.

The trees are divested of their leaves.

Nature appears benumbed.

Winter does not please me.

It pleases nobody.

Nevertheless it is pleasing to walk in the sun.

It is soon night.

The days are very short.

*V'è una grande abbondanza di frutta.*

*Abbiamo bisogno d'un po' di pioggia.*

*La pioggia ci farebbe molto bene.*

*Si comincia a tagliar il grano.*

*L'Estate è passata.*

*L'Estate non ha durato molto.*

*L'Autunno ha preso il suo luogo.*

*L'Autunno è la stagione dei frutti.*

*Il vino sarà buono quest'anno.*

*Beveremo buon vino.*

*Le vigne sono bellissime.*

*Sono cariche di grosse uve.*

*I giorni sono molto accorciati.*

*Accenderemo quanto prima la candela a cinque ore.*

*Le mattinate sono fredde.*

*Saremo ben tosto costretti d'avere del fuoco.*

*L'Inverno viene.*

*L'Inverno s'approssima.*

*Le mattinate sono corte.*

*Le serate sono lunghe.*

*Gli alberi sono spogliati delle loro foglie.*

*La natura sembra intormentita.*

*L'Inverno non mi piace.*

*Piace a nessuno.*

*Nulladimeno passeggiare al sole fa piacere.*

*E' presto notte.*

*I giorni sono molto corti.*

We have scarcely eight hours day-light.

Twilight does not make its appearance before seven o'clock in the morning.

They light candles at five in the afternoon.

It is not day-light the next day before eight o'clock.

The days are somewhat lengthened.

That foretells the return of Spring.

Its return will exhilarate Nature.

## DIALOGUE XXII.

Short and Idiomatic.

WHENCE do you come?  
I come from the city,  
where I met your brother.

Whither are you going?  
Whither do you run so fast?

Which way do you go?  
Which way do you take?  
Can I go with you?  
Stay a little, I will go with you.

Will you wait for me ten minutes?

I shall be ready in less than ten minutes.

Tell me where you are going.

I am going into the country.

Come up in my room, I

*Abbiamo appena otto ore di giorno.*

*Il crepuscolo non comincia mai ad apparire avanti le sette ore della mattina.*

*A cinque ore pomeridiane s'accendono le candele.*

*Il giorno non ritorna a comparire avanti le otto ore del giorno dopo.*

*I giorni sono alquanto allungati.*

*Questo ci annunzia il ritorno della Primavera.*

*Il suo ritorno rallegrerà la Natura.*

## DIALOGO XXII.

Corto ed Idiomatico.

*D'ONDE viene ella?*  
*Vengo dalla città, ove incontrai suo fratello.*

*Dove va?*  
*O'vè corre così in fretta?*

*Da che parte va?*  
*Che via prende?*  
*Posso io andar con lei?*  
*Aspetti, che l'accompagnerò.*

*Vorrèbbe aspettarmi dieci minuti?*

*Sarò pronto in meno di dieci minuti.*

*Mi dica ove va.*

*Vado alla campagna.*

*Monti nella mia camera, ho have*

- have something to tell you.  
 Come in, and sit down.  
 Do not you stir from thence.  
 Stay there.  
 Now, you may go out.  
 Come down with me.  
 Adieu, I wish you a happy journey.  
 But, stop, come hither.  
 Wait a little.  
 Stop, that I may speak to you.  
 Do not go so fast.  
 You go too fast.  
 What do you stop me for?  
 Do not touch me.  
 You make me lose my time.  
 My time is too precious for me to mis-spend it.  
 Leave that alone.  
 Don't touch that.  
 Touch nothing.  
 Why do you recommend me that, Sir, or Madam?  
 Because I recommend it to every body.  
 I am well here.  
 I find myself very well here.  
 The door is shut.  
 Who has shut the door?  
 I can't open it.  
 I can't turn the key.  
 The lock is not good.  
 Open the door.  
 It is open.  
 Shut the door.  
 It is shut.
- qualche cosa da dirle.*  
*E'ntri, e si segga.*  
*Non si muova di là.*  
*Stia là.*  
*Può uscire adesso.*  
*Scenda méco.*  
*Addio, le auguro un buon viaggio.*  
*Ma, aspétti, vénga qui.*  
*Aspétti un póco.*  
*Si fèrmi, ch'io le párli.*  
*Non váda cosí préstó.*  
*V. S. va tróppo di buon passo.*  
*Perchè mi fèrma ella?*  
*Non mi tóccchi.*  
*Mi fa pérder il mio témpo.*  
*Il mio témpo è tróppo prezioso per pérderlo cosí.*  
*Lásci quéllo.*  
*Non tóccchi quéllo.*  
*Non tóccchi niénte.*  
*Perchè mi raccomandánda élla quéstó?*  
*Perchè lo raccomandándo a tútti.*  
*Sto béne qui.*  
*Mi tróvo móltó béne qui.*  
*La pórtá è chiúsa.*  
*Chi ha chiúso la pórtá?*  
*Non póssó aprirla.*  
*Non póssó voltár la chiáve.*  
*La serratúra non è buóna.*  
*A'pra la pórtá.*  
*E' apérta.*  
*Chiúda la pórtá.*  
*E' chiúsa.*

Open the window.  
 Shut the window.  
 What do you look for?  
 What have you lost?  
 If you have lost any thing,  
   I have not found it.  
 I never find any thing.  
 Speak loud.  
 Speak distinctly.  
 Open your mouth.  
 You speak too low.  
 Why do you speak so low?  
 Do not be bashful.  
 To whom do you speak?  
 Do you speak to me?  
 Say, is it to me that you  
   are speaking?  
 Speak to me, then.  
 Speak to him, speak to her.  
 Speak to us.  
 Speak to them.  
 Do you speak French?  
 I speak it a little.  
 What do you say?  
 Do you say any thing?  
 I say nothing.  
 What have you said?  
 I have said nothing.  
 I don't believe it.  
 What does he say?  
 He says nothing.  
 Does he not speak?  
 I thought he had spoken.  
 What has he told you?  
 Has he told you nothing?  
 What does she say?  
 She does not speak.  
 What has she told you?  
 She said nothing to me.  
 Don't tell her that.  
 I will tell it her.  
 I won't tell it her.

*A'pra la finéstra.*  
*Sérri la finéstra.*  
*Che cerca ella?*  
*Che ha perdúto?*  
*Se ha perdúto qualche cosa*  
*io non l'ho trováta.*  
*Non tróvo mai niénte.*  
*Párli fórté.*  
*Párli distintaménte.*  
*A'pra la bócca.*  
*V. S. parla tróppo piáno.*  
*Perchè párla éllacosi piáno?*  
*Non sia tímido.*  
*A chi párla élla?*  
*Párla a me?*  
*Dica, è a me ch'èlla párla?*  
  
*Mi párli déunque.*  
*Gli párli, le párli.*  
*Ci párli.*  
*Párli lóro.*  
*Párla ella Francése?*  
*Lo párla un pòco.*  
*Che díce?*  
*Dice ella quálche cosa?*  
*Non díco nulla.*  
*Che ha élla détto?*  
*Non ha détto niénte.*  
*Non lo credo.*  
*Che díce égli?*  
*Non díce nùlla.*  
*Non párla égli?*  
*Credéva che avésse parlató.*  
*Che le ha détto?*  
*Non le ha détto niénte?*  
*Che díce essa?*  
*Non párla.*  
*Che le ha éssa détto?*  
*Essa non m'ha détto niénte.*  
*Non le dica quésto.*  
*Glielo dirò.*  
*Non glielo dirò.*

Don't

Don't tell it to them.  
 Have you said that?  
 No, I have not told it.  
 If I had said it, I would  
 not deny it.  
 What are you doing?  
 I am doing nothing.  
 What have you done?  
 I have done nothing.  
 Have you done your work?  
 No; I have been idle.  
 Shall you soon have done?  
 Yes, in half an hour.  
 Have you not done?  
 I thought you had done.  
 You go very slow.  
 You are very long.  
 What does he do?  
 Is he doing nothing?  
 Has he nothing to do?  
 Has he no business?  
 How does he spend his  
 time?  
 What is she doing?  
 What is her amusement?  
 Is she fond of music?  
 Does she write? does she  
 read?  
 Does she go to the play?  
 What do you ask?  
 Do you ask for any thing?  
 Say what you ask.  
 If you want any thing,  
 speak.  
 Answer me.  
 Why do you not answer  
 me?  
 Are you afraid, or do you  
 scorn to answer me?  
 If you do not answer me,  
 I'll speak to you no more.

*Non lo dica loro.*  
*Ha detto quello?*  
*No, non l'ho detto.*  
*Se l'avessi detto, non lo*  
*negheréi.*  
*Che fa ella?*  
*Non fo nulla.*  
*Che ha fatto?*  
*Non ho fatto niente.*  
*Ha ella fatto il suo lavoro*  
*No, sono stato pigro.*  
*Avrà ella finito presto?*  
*Sì, in una mezz' ora.*  
*Non ha ella finito?*  
*Credéva che avesse finito.*  
*Va molto adagio.*  
*E' molto lento.*  
*Che fa egli?*  
*Non fa egli niente?*  
*Non ha egli niente da fare?*  
*Non ha egli alcuna occupa-*  
*zione?*  
*Come passa egli 'l suo tem-*  
*po?*  
*Che fa essa?*  
*In che si diverte?*  
*A' ma essa la musica?*  
*Scrive essa? Legg' essa?*  
*Va essa al teatro?*  
*Che dimanda ella?*  
*Dimanda ella qualche cosa?*  
*Dica ciò che dimanda.*  
*Se ha bisogno di qualche*  
*cosa, parli.*  
*Mi risponda.*  
*Perchè non mi risponde?*  
*Téme, o sdegnà ella di ri-*  
*spondermi?*  
*Se non mi risponde, non le*  
*parlerò più.*

## DIALOGUE XXIII.

## On Italy.

Courage, Miss, we now  
are at the top of the  
highest of these hills.

I assure you I can go no  
farther: my breath fails  
me: this ascent is too  
steep.

Now that we are arrived,  
we may rest ourselves.

Yes, let us rest, for I need  
it much.

What do you think? Did  
I not tell you that we  
should enjoy a beautiful  
sight?

O yes; I admire it much.  
What a fine landscape  
all around!

You, who have travelled  
in Italy, I suppose, must  
have found some charm-  
ing prospects in that  
country.—How long is  
it since you came from  
thence?

It is almost three years.

Have you been always in  
the same place?

No: I have travelled con-  
tinually, from town to  
town.

What do you think of that  
climate?

Charming! The country  
is so well cultivated,  
that it seems a collec-  
tion of gardens.

## DIALOGO XXIII.

## Sull' Italia.

*Coraggio, signóra, siámo  
già alla cima della più  
alta di queste colline.*

*Le assicúro che non ne  
póssó più; mi manca il  
fiáto; questa salita è un  
po' troppo erta.*

*Ora che siámo arrivate,  
possiamo riposarci.*

*Sì, riposiamoci pure, chè  
ne ho gran bisogno.*

*Cósa le pare? non le ho  
detto che si sarébbe go-  
dúta una bella vedúta.*

*Oh, sì; l'ammíro molto.  
Che bél paése tutt' in-  
torno!*

*Ella, che ha viaggiáto in  
Itália, avrà, mi figúro,  
vedúto de' béi colpi d'óc-  
chio in quel paése.—  
Quanto témpo è ch' ella  
ne manca?*

*Son quasi tre anni adéssó.  
E' stata sémpré nello stesso  
luógo?*

*No: ho viaggiáto continua-  
mente, ora in una città  
ed ora in un' altra.*

*Che le pare di quel clima?*

*Stupéndo! Le campagne  
son così ben coltivate che  
pájon tanti giardíni.*

I am told, however, that there are many lands which lie uncultivated.

Very true. The Italians have attended more to the embellishment of their cities, than to the cultivation of the country.

Without doubt there are very beautiful works of architecture?

Yes, all master-pieces : but uncultivated fields on all sides reproach the inhabitants with their indolence.

By which road did you enter Italy?

By the road of Venice, a city which is exactly like an immense fleet, resting quietly on the midst of the waters, and to which there is no approaching but by boats or ships.—In this respect, Venice is a unique city.

In that town are there neither horses nor carriages?

None at all. The carriages for the Venetians are the Gondolas,\* and the Gondoleers are generally very eloquent, and their repartees are

*Mi si dice per altro che vi siano molti terreni incolti.*

*Verissimo. Hanno gl' Italiani atteso più all' abbellimento delle città, che alla coltura delle campagne.*

*Vi saranno bellissime opere d' architettura, m'immagino?*

*Sì, tutti capi d'opera : ma le incolte campagne rimproverano agli abitanti la loro infingardaggine.*

*Da qual parte è ella entrata in Italia?*

*Dalla parte di Venezia, città la quale è appunto come una vasta flotta, che si riposa tranquillamente sulle acque, ed a cui non si approda che per mezzo di barche, o navi.—Su questo punto, Venezia è unica.*

*In questa città non vi saranno dunque nè cavalli nè carrozze?*

*Niente affatto. Le carrozze dei Veneziani son le gondole, e i gondolieri son uomini per lo più molto eloquenti, e i loro concetti son pieni di sali*  
full

\* The *Gondola* is a flat and very long boat, which goes only by oars. The boatmen are generally called *Gondolieri*; but at Venice *Barcarioli*.

full of the most pleasing  
attic salt.

Did you stay much at Venice.

Only five months, which  
is the time the carnival  
lasts, during which one  
goes always masked,  
with the greatest liberty,  
to all sorts of diver-  
sions.

Which is the principal  
place in Venice?

St. Mark's Place; on the  
east side of which stands  
St. Mark's Church.

Have you been at Bologna?

Yes, madam, but first I  
passed through Ferrara,  
which in its walls will  
show you a fine and  
extensive solitude, al-  
most as much so, as the  
monument of Ariosto,  
who rests there.

I have heard that at Bo-  
logna there is a greater  
abundance of provisions  
than in any other place  
in Italy.

It is true, and for that  
reason it is named the  
*Fat*. There the sciences  
are familiar also to the  
fair sex; and the conver-  
sation of the inhabitants  
is very entertaining.

What road did you take  
on quitting Bologna?

That of Rimini, along the  
sea-coast of the Adria-  
tic, as far as Ancona,

*argutissimi.*

*E' stétto molto tempo in  
Venázia?*

*Cinque mesi solamente ;  
quanto ivi dura il car-  
nouále, in cui si va stémpre  
in máschera con la mag-  
giór libertà ad ogni  
sorta di divertimenti.*

*Qual è la principal piazza  
di Venexia?*

*La piazza di San Marco ;  
dall' lato orientale vi è  
la Chiesa di San Marco.*

*E' stata mai a Bológna?*

*Sì, signóra, ma son pas-  
sata prima per la città  
di Ferrára, che nel suo  
recinto le farà vedére  
una bella e vasta solitu-  
dine, silenziosa quasi  
quanto la tomba dell'  
Ariosto, che ivi riposa.*

*Hó sentúto dire che in Bo-  
logna vi è più abban-  
danza di uíveri che in  
qualunque altra parte  
d' Itália.*

*E' vero, e per questo vién  
cognomináta la Grassa.  
Quiví le sciénze son fami-  
liári anche al bél sésso ;  
e la conversazione degli  
abitanti ralléggra moltís-  
simo.*

*Che strada ha alla preso  
parténdo di Bologna?*

*Quella di Rímíni, lungo la  
riva del mare Adriático,  
fino ad Ancóna, e quindi  
and*



and from thence to Loretto, a pilgrimage, once famous for the concourse of strangers, and the superb treasures with which its church was enriched.

I should be very glad to hear something of Rome too.

On returning from Loretto, crossing the Appenines, and a great number of small towns, we at last arrive at Rome, formerly the queen and capital of the world.

To see all the curiosities of that famous city, I have heard that it was necessary to employ a Cicerone: what does that mean?

It signifies, perhaps, speaker; because such persons accompany strangers every where, informing and explaining to them all that is to be seen.

What was Rome, when the French took from it all that was most precious?

Exactly what it was before. The churches, the palaces, the public squares, the pyramids, the obelisks, the columns, the galleries, the fronts, the theatres, the fountains, the prospects, the gardens, all will show you

*a Lorétto, pellegrinaggio famoso una volta pel concorso dei forestieri, e pei grandiosi tesóri, de' quali éra arricchito il suo témpio.*

*Sarebbemi molto caro sentir anche qualche cosa di Roma.*

*Partendo da Lorétto appunto, attraversando gli Appennini e una moltitudine di piccole città, si arriva finalmente a Roma, anticamente regina e capitale del mondo.*

*Per vedére tutte le rarità di questa famosa città, ho sentito dire che bisogna far uso di un Cicerone: Cosa vuol egli dire?*

*Cicerone, vorrà dir parlatore, perchè questi tali accompagnano i forestieri da per tutto, informandoli, e spiegando loro quanto v'è da vedére.*

*Cosa è Roma, se i Francesi le tolsero quanto v'era di più prezioso?*

*Intieramente quel ch'era prima. Le chiese, i palazzi, le piazze pubbliche, le piramidi, gli obelischi, le colonne, le gallerie, le facciate, i teatri, le fontane, le vedute, i giardini, tutto le indicherà la grandezza*  
the

the grandeur of a city, which always was, and always will be, above others, universally admired.

Are the modern Romans as warlike as the ancient?

Certainly not: but in the quarter of the town called *Trastevere*, we observe even now countenances resembling the ancient busts.

I have heard much about the famous Appian way; does it still exist?

Yes, madam, but not in the same state it was at the time of the ancient Romans.

Do you remember at what time that famous road was made?

It was in the year of Rome four hundred and forty-one, by order of Appius Claudius, the Censor, and it was one of the finest works of Roman magnificence. It leads from Rome to Brundisium at the farthest end of Italy towards the east.

Doubtless you have travelled as far as Naples, one of the finest cities of Italy, as they tell me?

Yes, madam. And exactly by that famous

*d'una città che è stata sempre e sarà con preferenza universale ammirata.*

*Sono i nuóvi Románi gente bellicósa quanto gli antichi?*

*No sicuramente: ma nel quartiere detto Trastevere ossérvansi anche óggi fisionómie símili agli antichi busti.*

*Ho sentito tanto parláre della famosá via Appia; sussiste ancóra?*

*Sì, signóra, ma non già nel medésimo stato, in cui éra al témpo de' Románi.*

*Si ricórda ella a qual témpo fu costruíta questa famosá strada?*

*Fu nell' anno di Roma quattrocénto quarantuno, per órdine del Censóre Appio Cláudio, e fu uno de' più béi lavóri della Romána magnificénza. Conducéva essa da Roma fino a Bríndisi all' estremità dell' Itália vérsò levánte.*

*Mi figúro ch' ella ábbia viaggiato fino a Nápoli, città delle più belle d'Itália, a quel che mi dicono?*

*Sì, signora. Ed appunto per questa famosá via Appian*

Appian road we arrive at that Parthenope, where rest the ashes of Virgil, upon which is seen a laurel growing, which cannot be better placed.

Have you not been afraid of living in a city where they often feel earthquakes, and where fire descends from the mountains?

No, my dear; it is not so terrible as it is said; nay, Mount Vesuvius on one side, and the Elysian fields, on the other, offer prospects which are very delightful.

Did you ever see any eruption of this Vesuvius?

Yes, I have seen it once in a great rage, and then I saw it throw out torrents of fire, which majestically spread over the country.

They say, that the Neapolitans are lively and witty, but too much inclined to pleasure and idleness, to be what they might be.

Very true, and certainly Naples might be an incomparable city, if one did not meet a crowd of plebeians, otherwise called Lazzaroni, who look like wretches and

*Appia si arriva a quella Parténope, ove ripósano le ceneri di Virgilio, sulle quali védesi germogliare un láuro, che non può ésser méglío collocato.*

*Non ha avuto paura di restare in una città dove si sentono spesso tremuóti, e dove scende giù fuóco dalle montagne?*

*No, cara; non è tanto orribile quanto si dice; anzi il Monte Vesúvio da un lato, e i Campi Elisj dall' altro, presentano dei punti di vista singolarissimi.*

*Ha ella mai veduto nessuna eruzione di questo Vesúvio?*

*Sì, l' ho veduto una volta in gran furóre, e vidi allora rigurgitare dal suo seno torrénti di fuóco che maestosamente si spandévan per le campagne.*

*Si dice che i Napoletáni son viváciespiritosi, ma troppo inclinàti al piacere ed all' infingardaggine per ésser quel che potrebbon éssere.*

*Verissimo, e al certo sarebbe Nápoli una impareggiabile città, se non vi s' incontrasse una fólta di plebéi, altrimenti detti Lazzaróni, che hanno aria di ribáldi e di mathieves*

thieves, and often are neither.

But whilst we are speaking of Naples, we have left behind us Florence and the other cities of Tuscany which are so celebrated.

We may easily go back and travel three hundred miles (for that is the distance between Naples and Florence), with the same facility that we have made the others.

Tell me then something of Florence, which is acknowledged as the mother of the fine arts, and then I will not trouble you any more.

On the contrary, you give me pleasure. Florence is not very large, but it is noble and beautifully adorned: every where are seen traces of the grandeur and the good taste of the Medicis.

Let us depart, as I fear it will soon rain.

*landrini, senza ésser sovente nè l'uno nè l'altro.*

*Ma, mentre parliámó di Nápoli abbiamo lasciato indiétro Firénze e le altre città della Toscana tanto rinomáte.*

*Possiamo facilmente tornár indiétro, e far anche trecénto miglia (che tante ve ne sono da Nápoli a Firénze) con la medésima facilità che abbiamo fatto le altre.*

*Mi dica dunque qualche cosa di Firénze, che vién riguardata come madre delle bélle arti, e pói non le darò più incómodo.*

*Anzi mi dà piacére. Firénzenon è molto grande, ma è gentile e vagamente adorna: quivi scórgonsi dappertutto le tracce della splendidezza e del buón gusto dei Médici.*

*Partiamo adéssó, perchè temo che vóglia pióvere.*

A  
COLLECTION  
OF  
ITALIAN IDIOMS

Which constitute the peculiar Delicacy of that  
Language.

THE following Collection, which contains the true Idioms, or modes of speaking, with the turns of the Italian Phrases, divided according to their respective subjects, will be found useful.

EXAMPLES.

*To Pray or Exhort.*

DEAR sir, do me that	<i>CA'RO</i> <i>signore, mi faccia</i>
favour,	<i>questo favóre.</i>
Pray ! I conjure you,	<i>deh ! vi scongiuro.</i>
I pray you,	<i>deh ! vi prego.</i>
I beseech you,	<i>in cortesia.</i>
Do me the favour.	<i>V. S. mi favorisca.</i>

*To express Civility.*

Your servant, sir,	<i>Servitor suo, signore.</i>
I am entirely your's,	<i>sóno tutto suo.</i>
I thank you,	<i>la ringrazio.</i>
You may depend upon me,	<i>faccia capitale della mia</i> <i>persona.</i>
See if it is in my power to serve you.	<i>véda signore se son capace</i> <i>di servirla.</i>

Command

Command me,	<i>mi comándi.</i>
Do what you please with your servant,	<i>dispóngá del súo servitóre,</i>
I wait for your commands,	<i>aspétto i suói comándi.</i>
Since you will have it so,	<i>poich' ella cománda cosí.</i>
You are the master,	<i>V. S. è padróne.</i>
At your service,	<i>al suo comándo.</i>
I am obliged to you,	<i>résto con óbbbligo apprésso a V. S., son obbligáto a V. S., or le sono obbligáto.</i>
I am infinitely obliged to you,	<i>le résto infinitaménte obbli- gáto.</i>
I will not be guilty of that fault,	<i>non farò quésto manca- ménto.</i>
Away with these titles and ceremonies,	<i>lasciámo quésti títoli, quése cerimónie.</i>
It is my business to serve you,	<i>tocca a me di servírla.</i>
You are very obliging,	<i>V. S. è molto cortése.</i>
I know not how to make a proper return for so many favours.	<i>non sapréi cóme contrac- cambiáre tante bontà.</i>

*To Complain, Hope, or Despair.*

How unfortunate am I, if that be !	<i>Guái a me, se questo è !</i>
Poor miserable creatures that we are !	<i>poverétti nói !</i>
How unfortunate I am !	<i>{ sventuráto, sciaguráto, infélice.</i>
Ah cruel fortune !	<i>{ disgraziáto me !</i>
To what are we reduced !	<i>ahi sórte avvérsa ! a che siám giúnti ; ridótti, condótti !</i>
We are undone ; we are ruined !	<i>siámo morti ; spediti ; rovi- náti !</i>
There only wanted that !	<i>quésto ci mancáva !</i>
We are at last come to it,	<i>ci siám pur giúnti.</i>
That was the cause of my grief,	<i>écco ciò che causava il mio dolore.</i>

There

There is what completes our ruin,	<i>éccol' última nóstra rovína.</i>
That is the misfortune,	<i>quésto è 'l mále.</i>
It is really a pity,	<i>è peccáto veraménte.</i>
O the poor child ! or fellow !	<i>o póvero figliuólo !</i>
I am the most unfortunate of men !	<i>io' sòn pur il re dei disgra- ziáti.</i>
What is to be done ? what shall I do ? what shall we do ?	<i>che s'ha da fáre ? che farò ? che farémo ?</i>
We must have patience,	<i>bisógna avér paziénza.</i>
We must conform our- selves to the will of God.	<i>bisógna conformársi, bisó- gna riméttersi álla vo- lontà di Dío.</i>
Nothing farther can be done,	<i>non si può fúr áltro.</i>
I hope that God, I hope that heaven,	<i>spéro in Dío, spéro nel Ciélo.</i>
We must swallow that,	<i>fórza è che cèla beviámo.</i>
We must die, sooner or later,	<i>ad ógni módo bisógna mo- rìre.</i>

*To express Affirmation, Consent, Belief, or Refusal.*

However it is true,	<i>E' pur véro.</i>
It is but too true,	<i>è pur tróppo véro.</i>
To tell you the truth,	<i>a dirvi 'l véro.</i>
Indeed it is so,	<i>in fátti è così, così è.</i>
There's no doubt of it,	<i>non v' è dúbbio.</i>
I believe it is,	<i>crédo di sì.</i>
I believe not,	<i>crédo di no.</i>
I bet it is,	<i>scommétto di sì.</i>
I bet it is not,	<i>scommétto di no.</i>
I think so, I think not,	<i>pénso di sì, pénso di no.</i>
Not to tell an untruth,	<i>sálvo 'l véro.</i>
Nobody would say so ridi- culous a thing,	<i>niúno dirébbe una strava- gánza símile.</i>
Say likewise that the snow is not white,	<i>díte ánche che la néve non è biánca.</i>
I can tell you it is a very fine one,	<i>vi so dire eh' ella è bellís- sima.</i>

I would

I would lay a wager,	<i>scommetterei qualche cosa.</i>
O you jest, sir,	<i>oh burla, signóre.</i>
I speak in earnest,	<i>parlo da senna.</i>
You have guessed rightly,	<i>l' avete indovinata.</i>
I believe you, one may	<i>le crédo, le si può credere.</i>
believe you,	
Let it be then, let it be so,	<i>sia dunque, così sia.</i>
You shall be satisfied,	<i>V. S. resterà soddisfatta.</i>
Softly, not so fast;	<i>adágio, adágio, a bell' ágio,</i>
Nor that neither,	<i>nè manco quésto.</i>
I would not give you a	<i>non ti daréi un fico.</i>
fig,	
Yes, truly,	<i>veramente sì, senza dubbio.</i>
They are trifles,	<i>sono inezie.</i>
Do not make me giddy or	<i>non mi star ad intronare</i>
deaf,	<i>le orecchie.</i>
Get thee to bed.	<i>va' a dormire.</i>

### To Deny.

I say not,	<i>Dico di no.</i>
It is not true,	<i>non è véro.</i>
It is not so, it is so,	<i>quésto no, quésto sì.</i>
Positively I will not,	<i>{ non vóglío in conto alcuna.</i>
	<i>{ in nissún módo, in nissuna</i>
	<i>maniera.</i>
I jested,	<i>io burláva.</i>
I did it only by way of	<i>lo faceva per ischérzo.</i>
jest.	

### To Consult.

What is to be done ?	<i>Che c'è da fúre ?</i>
What course shall we take ?	<i>che partito piglierémo ?</i>
Let's do so and so,	<i>facciamo così.</i>
Let's do one thing,	<i>facciamo una cosa.</i>
It will be better that,	<i>sarà méglío che.</i>
Stay a little,	<i>sáldo un pòco.</i>
It would be better that,	<i>sarébbe méglío che.</i>
Let me do,	<i>lasciate far a me.</i>
I had rather,	<i>vorrei piuttosto.</i>
Were I in your place.	<i>se fossi in luògo véstro.</i>



*To wish well to a Person.*

Heavens preserve you,	<i>Il Cielo vi guardi.</i>
I wish you every thing	<i>vi auguro ogni véro béne.</i>
that's good.	
God assist you,	<i>Iddio v' ajuti.</i>
God forgive you,	<i>Iddio vi perdoni.</i>
God be with you,	<i>andáte con Dio.</i>
May you be happy,	<i>siate felice.</i>
I wish you true content,	<i>vi auguro ogni maggior</i>
	<i>contentezza.</i>
God grant you all the pros-	<i>prégo Dio che vi conceda</i>
perity you desire,	<i>ogni prosperità più desi-</i>
	<i>derabile.</i>
Till I see you again,	<i>a rivederci,</i>
I am your most humble	<i>la riverisco.</i>
servant,	
You are welcome,	<i>ben venuto.</i>
Well met,	<i>ben trovato.</i>
Much good may it do you.	<i>buón pro vi faccia.</i>

*To assert solemnly.*

Upon my faith,	<i>Alla fé, per mia fé.</i>
In my conscience,	<i>in coscienza mia.</i>
Upon my life,	<i>per la vita mia.</i>
Upon my honour,	<i>sull' onor mio.</i>
Upon my word,	<i>sulla mia parola.</i>
Upon my credit,	<i>in fede mia.</i>
I swear, as I am a gentle-	<i>vi giúro da cavalière.</i>
man,	
As I am an honest man,	<i>da uómo dabbene, da galan-</i>
	<i>tuómo.</i>
As I am a man of honour,	<i>da uómo onorato.</i>
By Jupiter!	<i>per Baccia.</i>

*To Threaten or Insult.*

I will give you a Rowland	<i>Ti renderò pan per focc-</i>
for your Oliver,	<i>cia.</i>

Let.

Let me alone, I will see whether . . . .	<i>lascia far 'a me, ch' io saprò . . . .</i>
You shall pay it me,	<i>tu mela pagherái.</i>
I vow you shall repent it,	<i>giúro al móndo che tene farò pentire.</i>
I will give it you, go,	<i>te la darò, va.</i>
You will laugh at me, but . . . .	<i>tu vuói burlár méco, ma . . .</i>
If you put me in a pas- sion,	<i>se tu mi fái andár in cól- lera.</i>
If I put myself in a pas- sion,	<i>se mi comíncia a fumáre.</i>
Do not stun me,	<i>non mi stuzzicár le orécchie.</i>
Do not wake a sleeping lion,	<i>non destáre 'lcan che dórme.</i>
Softly, softly,	<i>pián, piáno.</i>
Woe be to thee,	<i>guái a te.</i>
Thou shalt not escape me,	<i>tu non mi scapperái.</i>
Hold your tongue, don't speak,	<i>non piú paróle, táci.</i>
'Tis enough, 'tis sufficient,	<i>básta, tanto básti.</i>
Thou art undone,	<i>séi móрто, va!</i>
In spite of thee,	<i>a túo márcio dispétto.</i>

*To Admire.*

O God ! Good God !	<i>Dío mío ! Dío buóno !</i>
O Heavens !	<i>Oh Cielo !</i>
Jesus Maria !	<i>Gesù María !</i>
Is it possible ?	<i>póssibile !</i>
Who ever saw the like !	<i>chi vide mái cóse símili !</i>
Who would have thought, believed, said !	<i>chi l' avrébbe pensáto, cre- dúto, détto !</i>
See now a little !	<i>guardáte un póco !</i>
I was wondering,	<i>Io mi maravigliávo.</i>
O strange !	<i>che maraviglia !</i>
I don't wonder,	<i>non mi maraviglio.</i>

How

How can that be?

*come può éssere? com' è possibile?*

So goes the world.

*così vánno le cose del móndo, così va'l móndo.*

*To express Joy, or Displeasure.*

What a pleasure!

*O che gústo!*

What glory!

*o che glória!*

What joy!

*o che allegrezza!*

How pleased I am!

*che conténto è 'l mio!*

O how happy am I!

*o me felice!*

O happy day!

*o giòrno felice!*

What happiness!

*o che fortuna!*

O how happy are you!

*beáto vói! beáta lei!*

I am sorry for it,

*mi dispiáce, mi rincrésce.*

That touches my very soul,

*mi dispiáce fin all' ánima.*

It pierces me to the heart,

*mi trafígge 'l cuóre.*

*To Reproach.*

Is this the way to deal with gentlemen?

*Così si trátta co' galánt-uómini?*

Ought not you to be ashamed?

*non ti dovresti vergognáre?*

To affront me thus!

*far a me quésto affrónto!*

To such a man as I am.

*ad un pári mio.*

To me, is it not?

*a me, eh?*

Do you deal thus?

*a quésto módo si trátta?*

Ah, is it so?

*a quésto módo, eh?*

So, is it not?

*così, eh?*

What a fine way of proceeding!

*che bel módo di procédere!*

O, that is fine!

*bel módo céрто!*

You ought not to treat me thus,

*non dovresti usár símili termini méco.*

Do you think that is well?

*párti che stía béne?*

We shall see immediately,

*adéssó si vedrà.*

What the deuce has he done?

*che diámine ha fátto?*

What, obstinate still?

*ancór ostináto?*

## To Call.

Hark,	<i>Ascólta, ascoltate.</i>
Listen,	<i>udíte.</i>
Where are you ?	<i>dóve séi ? dove siéte ?</i>
Hark ye,	<i>sentíte úna paróla.</i>
Hear you,	<i>sentíte, udíte.</i>
Hark ye a little,	<i>sentíte un póco.</i>
A word,	<i>úna paróla.</i>
I will speak but two words	<i>due paróle solaménte.</i>
to you,	
Stay,	<i>férmati.</i>
Stay you,	<i>fermátevi.</i>

## To express Uneasiness, Trouble, or Sorrow.

I am sorry,	<i>Mi dispíace, mi rincrésce.</i>
Leave me alone,	<i>lasciami in páce or lasciá-</i>
	<i>temi.</i>
Prithee get thee gone,	<i>va' vía, ti prégo.</i>
Do not stun me,	<i>non mi rómpere 'l cúpo.</i>
Away, away, I beg of thee,	<i>vía vía, ti prégo.</i>
Get you out of my sight,	<i>levátevimi d' innánzi.</i>
Get you gone from hence,	<i>levátevi di quà.</i>
Go, mind your own business,	<i>andáte a far i fàtti vóstri.</i>
Do not stun me,	<i>non mi stordíre.</i>
Do not split my ears,	<i>non m' intronár le orécchia.</i>
How tiresome you are,	<i>o che séi noioso !</i>
You have told it me a hundred times already,	<i>me l' hái già détto cento sólte.</i>

## To excite Courage.

Cheer up, sirs,	<i>A'nimo, signóri.</i>
Come on, gentlemen, come	<i>su su, signóri.</i>
on,	
Come, let's set to work,	<i>or su, a nói, alle máni.</i>
Let's give over,	<i>finiamola.</i>

*To Ask.*

What news?	<i>Che si dice di nuovo?</i>
What's that?	<i>che c'è?</i>
Where are you going?	<i>dòve si va; dove andate?</i>
Whence come you?	<i>dónde si viene?</i>
What means?	<i>che vuol dire?</i>
To what purpose?	<i>a che serve?</i>
What do you think?	<i>che vi pare?</i>
To what end?	<i>a che propósito? a che fine?</i>
Why do you make such a stir?	<i>a che tante stórie, perché tante smórfe?</i>
Tell me, may one know?	<i>ditemi se si può sapere?</i>
Tell me, may one ask you?	<i>ditemi s'è lecito di domandarvi?</i>
Who has been so bold?	<i>chi ha avuto cotanto ardire?</i>

*To Forbid.*

Let that alone,	<i>Lasciate stáre.</i>
Do not touch,	<i>non toccáte.</i>
Say not a word,	<i>non dir niénte.</i>
Do not stir from hence,	<i>non ti partir di quà.</i>
In the name of Heaven,	<i>non lo fáre, in nóme del</i>
do not do it,	<i>Ciélo.</i>
Have a care,	<i>guardátevi béne.</i>
Take care,	<i>avvertíte.</i>
I forbid it.	<i>lo proibisco.</i>

IDIOMS, &c. OF DIFFICULT TRANSLATION,  
*even with the help of a Dictionary.*

TO make an appointment with a person.	<i>DAR convégno, or dar pósta ad uno.</i>
To have somebody in one's power.	<i>Averlo in pugno.</i>
He liked the proposal.	<i>La cosa gli entrò.</i>
He came to live with me as a servant.	<i>Si alloggiò meco per servitóre.</i>

He

He is a busy-body.

We do not know what he means.

He does not go there with a good grace.

To propose deliberating upon an affair.

To look tenderly.

To play the fop.

To play the prude.

To new-cast a work.

To owe some one a spite.

At all hazards.

To look big.

His table was like a king's.

With a firm look.

At the worst.

Make no ceremony.

Without ceremony.

To leave somebody pleased.

Made with exactness.

In spite of wind and tide.

Keeping always on the left.

It was unlucky for us.

He has lost his reputation.

To impose upon somebody.

He asked him what was become of his friend.

She is not handsome, but she is engaging.

To drive some one mad.

To rack one's brains.

To make idle schemes.

To cry bitterly.

*E' un commetti male, or un teco meco.*

*Non si sa dove ei vóglia uscíre.*

*Non ci va di buóne gambe.*

*Intavoláre un affáre, or métterlo in cámpo, or in trattáto.*

*Far l' occhiolino.*

*— il zerbino.*

*— la mononesta.*

*Rifáre un libro di pianta.*

*Star gróssso con uno.*

*A qualunque cósto.*

*Stare in sul grande, or grandeggiáre.*

*La sua távola era messa alla reále.*

*Con viso fermo.*

*Alla più trista.*

*Non fate complimenti.*

*Così alla doméstica.*

*Lasciáre a bocca dolce.*

*Fatto a sésa.*

*A dispétto di mare e di vénto.*

*Tenéndosi sémpré vérsso la sinistra.*

*Piglióccene male.*

*Ha perdúto la sua riputazione.*

*Gettar della pólvore negli ócchi.*

*Domandóllo che fosse divenúto l' amíco suo.*

*Non è bélla, ma ha un cértto ghiotto.*

*Fare uscíre uno dei gángheri.*

*Lambiccársi, or stillársi il cervéllo.*

*Far dei lunarj.*

*Piángere amaramente.*

I think

I think you will suit him.  
Dinner is served up.  
We diverted ourselves very well.

My honour is at stake.  
He drew his sword.  
Secretly.  
We must come to blows.  
He is near fifty.  
Let us see how he sets about it.  
To clear the house.

I am out of the scrape.  
He is a sad fellow.  
Make a fair copy.  
It will be the worst that can happen to me.  
At the worst, I risk nothing.  
I will hold out.  
Go and clean my room.

To find it difficult to live.  
To play the devil.  
He (or it) is good for nothing.

He run away as fast as he could.

He suspects my intention.  
He looks like an honest man.

It did not stop there.  
We (or) they spoke of you.

I shall be much obliged to you.

She has no pretensions to learning.

He never gives over speaking.

This gown fits you well.

*Credo che facciate per lui.  
Il pranzo è in tavola.  
Ci siamo ben ben divertiti.*

*Si tratta del mio onore.  
Snudò la spada.  
Di soppiatto.  
Bisogna venire alle mani.  
Manca poco ai cinquanta.  
Vediamo come ci si accinge.*

*Pigliar la granata, or  
mandar via tutti di casa.  
Sono furbi d'impaccio.  
E' un cattivo soggetto.  
Mettetelo in pulito.  
Gli è il peggio che mi possa toccare.*

*Al peggio andare non ar-  
rischio nulla.  
Mi terrò fermo.  
Andate a rassettar la mia stanza.*

*Stentare a vivere.  
Fare il diavolo.  
Non val niente affatto.*

*Si salvò a tutte gambe.*

*Dubita del mio disegno.  
Ha ciera di galantuomo.*

*La cosa non finì così.  
Si parlò di voi.*

*Ve ne sono molto tenuto,  
or ven saprò grado.*

*Ella non ha pretensione  
alle scienze.*

*Non la finisce mai.*

*Cotesta veste vi sta bene.*

She is a woman of quality.	<i>E' una dama, or una signóra di rango.</i>
A gentleman.	<i>Un uómo di garbo.</i>
It was very near.	<i>C' è mancáto póco.</i>
What do you ask for this?	<i>Cósa pretendéte di quéstó?</i>
Let it be as it will.	<i>Comunque siasi.</i>
Face to face.	<i>A quattr' ócchi.</i>
His head is giddy.	<i>Gli gira il capo.</i>
It is a pun.	<i>E' un bisticcio.</i>
He is going to meet him.	<i>Va ad incontrárló.</i>
I guessed his meaning.	<i>Penetrái le sue idée.</i>
He began to write.	<i>Si mise a scrívere.</i>
He whispered to me.	<i>Mi disse all' orécchio.</i>
This is one of your tricks.	<i>Questo è uno de' vóstri tratti.</i>
To drink a good draught.	<i>Fare una gran bevúta.</i>
In a moment.	<i>In un istante.</i>
At once.	<i>Ad un tratto.</i>
Without doubt.	<i>Senza fallo.</i>
When the time is over.	<i>Dopo il fatto.</i>
Once more.	<i>Ancóra una vólta.</i>
To get out of the scrape.	<i>Cavarsi d' impáccio, or uscír d' intrígo.</i>
He delivered me from prison.	<i>Mi ha liberato da prigióne.</i>
He draws no profit from it.	<i>Non ne ricáva útile.</i>
To draw a bill of exchange.	<i>Far tratta.</i>
He fired a shot.	<i>Sparò un' archibugiáta.</i>
He pointed at me.	<i>Mi accennò.</i>
There is a villain.	<i>Ecco un avanzo di forza.</i>
He pumped him (or) her.	<i>Gli cavò di bocca il segreto.</i>
He was born lucky.	<i>E' nato vestíto.</i>
He looks with an ill eye upon me.	<i>Mi guarda biéco.</i>
He spoke at random.	<i>Egli parláva sconsideratamente.</i>
Without coming to violence.	<i>Senza veníre a fatti.</i>
It (or) he is just what I want.	<i>Gli è appunto quel che mi ci vùle.</i>



It was in vain for me to tell him.	<i>Ebbi b��l dirgli.</i>
He lives by his wits.	<i>E' uno scroccone, or bindolo.</i>
To-morrow is a fast-day.	<i>Dom��ni �� giorno di digiuno.</i>
They are slight of hand tricks.	<i>Son giuochi di m��no.</i>
He writes a good hand.	<i>Ha un buon caratt��re.</i>
He put his hands upon him.	<i>Gli pose le m��ni addosso.</i>
To treat with severity.	<i>Tratt��r severamente.</i>
He has a great wish to do something.	<i>Gli pizzicano le m��ni.</i>
I made a mistake.	<i>Ho preso sbaglio, ho preso un equivoco.</i>
He has spent all his property.	<i>Ha consumato tutto il suo.</i>
It is a good league off.	<i>E' una buona lega lontano di qu��.</i>
Do you think it good?	<i>Vi sembra buono?</i>
Make him come up.	<i>Fatelo venir su.</i>
He becomes always more idle.	<i>Diventa sempre pi�� poltrone.</i>
He is equal to him in rank.	<i>Va del pari con lui.</i>
I think it is true.	<i>Lo credo vero.</i>
To conduct one's self well.	<i>Regolarsi bene.</i>
He will not yield to him.	<i>Non gliela ceder��.</i>
She is perfectly well made.	<i>E' fatta a pennello.</i>
He put the garrison to the sword.	<i>Mise la guarnigione a fil di spada.</i>
On the way.	<i>Strada facendo.</i>
Do not take it ill.	<i>Non lo prendete a male.</i>
He took that seriously.	<i>La prese sul serio.</i>
You take my words ill.	<i>Interpretate male le mie parole.</i>
He has been made a doctor.	<i>Ha preso la laurea dottorale.</i>
He knows how to take things as they come.	<i>Sa pigliar il mondo com' e' viene.</i>
Mind it well.	<i>Badateci bene.</i>
Take care of yourself.	<i>Badate a voi.</i>
Take care of him.	<i>Guardatevi ben da lui.</i>

He was lucky in having been warned.	<i>Buón per lui d'essere stato avvertito.</i>
He took leave.	<i>Prese commiato.</i>
He dismissed him.	<i>Lo licenziò.</i>
He is much interested in it.	<i>Vi s'interessa molto.</i>
Come, decide.	<i>Via, decidete.</i>
The business is settled.	<i>L'affare è finito.</i>
He flatters him shamefully.	<i>Lo adula sfacciatamente.</i>
As rich as they are.	<i>Ricchi come sono.</i>
Come friend, give me your hand.	<i>Animo, amico, datemi la mano.</i>
I whispered to him....	<i>Gli dissi sotto voce.</i>
Gently, if you please.	<i>Adagio, in grazia.</i>
No, I won't give it up.	<i>No, non vo' darla vinta.</i>
It is ready money.	<i>Ella è oro lampante.</i>
He is rather tipsy.	<i>E' un po' brillo.</i>
They ran after him.	<i>Gli si messero dietro.</i>
This sets him (or) it off a little.	<i>Questo lo rimette un poco.</i>
My late father.	<i>Il defunto mio padre.</i>
Persons of quality.	<i>La nobiltà, or le persone di rango.</i>
He is a military man.	<i>E' un militare.</i>
His hair is well dressed.	<i>E' ben pettinato.</i>
He has three rooms on a floor.	<i>Ha tre stanze per piano.</i>
Is the cloth laid?	<i>E' apparecchiato?</i>
He is clever in every thing.	<i>E' abile in tutto.</i>
The business goes on well.	<i>L'affare è ben incamminato.</i>
You are well disposed to speak.	<i>Siète in buona disposizione di parlare.</i>
Let him say what he will, I do not believe it.	<i>Dica pur quel che vuole, non ne credo niente.</i>
They think only of mischief.	<i>Non pensano che a far del male.</i>

COLLECTION

RACCOLTA

OF

DI

ITALIAN PROVERBS. PROVERBI ITALIA'NI.

TO expect, and not to come; to lie in bed, and not to sleep; to serve, and not to please, are three things enough to kill one.

A house built, and a vine planted, are never sold for what they cost.

There is no one happy in this world, but he that dies in his cradle.

To travel post requires the purse of a prince, and the strength of a porter.

It is better going alone, than in bad company.

Misfortunes and pleasures never come single.

Fine to fine is not good to make a lining.

Love and greatness will not associate.

A good stomach needs no sauce.

We think no more of vows, when the danger is past.

Old sin, new penance.

The beast once dead, the venom dies also.

*ASPETTA'RE e non venire; star in letto e non dormire; ben servire, e non gradire, son tre cose da morire.*

*Casa fatta, vigna posta, non si paga quanto costa.*

*Nel mondo non è felice, se non quel che muore in fasce.*

*La posta è una spesa da principe, ed un mestiere da facchino.*

*E' meglio andar solo, che mal accompagnato.*

*Le sciagure, e le allegrezze non vengono mai sole.*

*Duro con duro, non fa buon muro.*

*Amor, e signoria non vogliono compagnia.*

*Appetito non vuol salsa.*

*Passato 'l pericolo, gabbato 'l santo.*

*Peccato vecchio, penitenza nuova.*

*Morta la bestia, morto 'l veleno.*

Fair words are very powerful, and cost nothing.

A hundred pounds of sorrow will not pay an ounce of debt.

He who goes to bed without his supper, will toss and tumble all night.

Ravens never pluck out each other's eyes.

Tell me your company, and I shall know what you do.

He has fallen out of the frying-pan into the fire.

Every bird likes his own nest.

A barking dog never bites.

Do not wake a sleeping lion.

He who is fonder of you than usual, either has cheated you, or designs it.

To ask better bread than is made of corn.

To ask a landlord if his wine is good.

Good wine needs no bush.

It is better one's foot slip than one's tongue.

Wine brings out the truth.

He who buys land, buys trouble.

He who cheats is often cheated.

Fair words and foul play cheat both the young and the old.

*Un bel parlàre, 'di bócca assái vále, póco cósta.*

*Cent' óre di malinconia non pagúno un quattrino di débito.*

*Chi vè a létto sénza cèna, tútta la nótte si diména.*

*Córvi con córvi non si cavan mái gli ócchi.*

*Dímme con chi vai, saprò quel che fai.*

*E' cadúto dálla padélla súlla bráce.*

*Ad ógni uccélló suo nído par béllo.*

*Can che abbája non mórde.*

*Non destàre il can che dórme.*

*Chi ti fa carézze più che sublé, o t'ha ingannáto, o ingannár ti vuóle.*

*Cercár méglor páne che di froménto.*

*Domandar all' óste se ha buón víno.*

*Al buón víno non bisógna frásca.*

*E' mégljo sdrucchiolár co' piédi che colla língua.*

*Il víno è úna mézza córda.*

*Chi cómpira térra, compra guérre.*

*Chi cerca d'ingannár, résta ingannáto.*

*Bélle paróle, e cattívi fátti ingúnnano savj, e mátti.*

- There are no roses without thorns.  
 With artifice and deceit they live half the year ;  
 With deceit and artifice they live the other half.  
 He who serves the public, obliges nobody.  
 A good friend is worth a hundred relations.  
 Fevers in autumn are long or mortal.  
 To sell bladders for lanterns.  
 Every country has its fashions.  
 To mind two things at once.  
 To be on both sides.  
 To have two strings to one's bow.  
 To cheat two at once.  
 We must love the dog for the sake of its master.  
 We must hide nothing from our physician and our lawyer.  
 Short reckonings make long friends.  
 Eggs of an hour, bread of a day, wine of a year, and a friend of thirty.  
 Bread that sees, wine that sparkles, cheese that weeps.  
 A salad ought to be well salted, to have a little vinegar, and plenty of oil.
- Non si può aver la rosa.  
 senza le spine.  
 Con arte e con inganno, si vive mezzo l'anno ;  
 Con inganno e con arte, si vive l'altra parte.  
 Chi serve al comune, non serve a nessuno.  
 E' meglio un buon amico che cento parenti.  
 Febbre autunnale, è lunga, o mortale.  
 Vender lucciole per lanterne.  
 Tal paese, tale usanza.  
 Aver un occhio alla pentola, e l'altro alla gatta.  
 Dar un colpo alla botte, ed un altro al cerchio.  
 Tener il piede in più stoffe.  
 Pigliar due colombi ad una fava.  
 Bisogna portar rispetto al cane per amor del padrone.  
 Al medico ed all'avvocato non tenere'l ver celato.  
 Patto chiaro, amico caro.  
 Uovo d'un' ora, pane d'un dì, vino d'un anno, amico di trenta.  
 Pan che veda, vin che salti, formaggio che pianga.  
 Insalata ben salata, poco aceto, bene ogliata.*

It is better to be a bird in a field, than in a cage.

A bird in the hand is worth two in the bush.

It is better to be friends at a distance, than enemies near at home.

When it is fair weather, take thy cloak; when it rains, wear it if you please.

If you would be revenged of your enemy, govern well yourself.

He is a fool, who gives a quail unto a sparrowhawk in keeping.

A solitary man is either a brute or an angel.

Men meet, when mountains cannot.

Do not judge by laws or writ, before thou hearest the one and the other party.

*E' meglio ésser uccéllo di campagna, che di gábbia.*

*E' meglio un uóvo oggi, che una gallína dománi.*

*E' meglio ésser amíci da lontáno, che nemici d'ap-  
préso.*

*Nè di státe, nè d' inverno,  
non andár senza man-  
téllo.*

*Vuói far vendétta del tuo  
nemíco, govérnati béne.*

*Stólto è chi dà la quáglia  
in guárdia allo spara-  
viéro.*

*L' uomo solitáριο è o béstia  
o ángelo.*

*Gli uómini s' incóntrano e  
le montágne nò.*

*Non giudicár per leggi ne  
per carte, se non ascólti  
l'una e l' altra parte.*

A COLLECTION  
OF  
DIVERTING STORIES, &c.

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*Paríni\* ammaláto.*

ESSE'NDO Paríni ammaláto, vénnero due médici a visitárlu; dicéva l'uno è duopo dar túono alla fibra; l'altro conviène scemárle túono; ed egli costóro ad ogni módo mi vógliono far moríre in música.

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*Lo stésso Paríni nel Municipío di Miláno.*

ESSE'NDO Paríni mémbro del Municipío di Miláno, acreménte un giòrno perseguitáva coll' indáginé certi quáli, che aveano rubato a nóme dello stésso Municipío, e trovándovisi, chi con ismoderáto garríto cercáva di travólgere la veritá, l'argúto Piétro Verri disse a Paríni, *Il ládro alla fine siete voi che qui rubáte il soggétto d'una bélla sátira.*

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*Di Papa Giúlio Secóndo.*

UN nóbile Románo, amíco intrínseco di Pápa Giúlio Secóndo, gli dísse che si lagnavano molto che súa santità attendésse con tróppo calóre alla guérra cóntro i Francési: giacchè Iddio gli avéva dato le chiávi della

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\* *One of the most celebrated and modern Italian Poets.*

délla súa chiésa, per serráre le pórtè délla discórdia, ed apríre quélle délla reconciliazióne. Il Pápa rispóse al nóbile: Quei táli che dícono símili cóse, non sanno fórse che san Piétro e san Paólo sóno státi compágni, & ambidúe príncipi délla chiésa. I predecessóri miéi si sóno servíti délla chiáve di san Piétro, adéssò io vóglío adoperáre la spáda di san Paólo. Il nóbile replicò: Vóstra santità sa però che Crísto disse a Piétro: rimétti la tua spáda nel fódèro. E véro, soggiúnse 'l Pápa, ma ricordátevi che Crísto non lo disse prima, ma dópo che Piétro ebbe feríto.

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*Menecráte Médico.*

VENENDO fáttö al Médico Menecráte di guaríre cérte infermità disperáte ed esséndo per ciò appelláto Gióve, con gran fásto facéva uso egli stéssò di quéstò nóme, e osáto avéndo di scrívere ad Agesiláo in quéstà maníera: Menecráte Gióve al ré Agesiláo salúte. Agesiláo gli rescrisse in quést' altra: Il ré Agesiláo a Menecráte sanità.

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*Sócrate.*

SÓCRATE percóssò nella púbblica piázza d' un cálcio d' un mascalzóne, e stimoláto a dimandárne castígo; rispóse di non poterlo fare, perchè i cálci dell' ásino non érano státi mai chiamáti in giudízio.

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*Marc' António e Bottón da Ceséna.*

AVE'NDÒ maéstro Marc' António compósto una mólto lúnga commédia, e di varí atti, Bottón da Ceséna gli dísse, A far la vóstra commédia bisogneràno per lo apparáto quanti légni sono in Ischiavonía. Rispóse Maéstro Marc' António: E per l'apparáto della tua tragédia basterán tre solaménte.



*Il Predicatóre di poca Memória.*

UN Predicatóre dovéndo fare il panegírico di S. Luca, súbito che fù in púlpito, perdè talménte la memória, che non potè dir altro che il tésto del suo discórso, *Lucas medicus salutat vos*, Luca médico vi salúta. Ripeté tante volte quésté paróle, sénza potérsi ricordár d'altra cosa, che gli uditóri stánci s'alzárono tutti e nell'andársene, uno di loro disse al Predicatóre: Padre, salutátelo altresì da nostra párté.

*Il Missionário.*

UN giòrno predicáva in una parrócchia di Madríd un célebre Missionário; tutti gli uditori piangévano, méno uno; della qual cosa meravigliátosi il predicatóre, a quello si rivólse dicéndogli, e perchè non piáangi tu? Padre rispóse: Io non devo piángere; quéstá non è la mia parrócchia.

*D' uno Scultóre.*

DISEGNA'NDO i cónsoli di Firénze di far úna státua, chiamárono Donatéllo, famóso ed eccellénte Scultóre, il quále inteso 'l diségno, domandò per la fattúra cinquánta scúdi. I cónsoli sénza proférirgli nálla, la diédéro a far ad un áltro Scultóre mediócre. Costúi fatta che l'ebbe, il méglío che sèppe, ne domandò ottánta scúdi. Maravigliátisi i cónsoli, gli díssero che quéstó era un burlársi di loro, giacchè Donatéllo, uómo tánto illústre, non avéva domandáto per fárla più di cinquánta. In sómma non poténdosi accordáre, rimísero la cáusa ad éssó Donatéllo, il quale sentenziò che i cónsoli dovéssero pagáre settánta scudi. Del che alterátisi, ricordándogli ch'egli medésimo di cinquánta s'era volúto contentáre; Donatéllo graziosaménte disse; è véro, mi potévo contentáre, perchè avréi fátto la státua in méno d'un mése: ma quéstó póvero uómo che a pena potrébbe ésser mío scoláre, vi ha lavorato più di sei mési. Così Donatéllo si vendicò argutaménte dell'ingiúria ricevúta dai cónsoli.

*Amór Matérno.*

NELL' anno 1259 fù al comúne del pópolo di Firénze presentáto un bellissimo e feróce leóne, il quale era rinchiúso nella piázza di S. Giovánni. Avvéne, che per mala guárdia di colui che il custodíva, uscì il leóne dalla sua stía, córréndo per la térra, onde la térra fù commóssa a paúra. Accáde che arrivò in orto S. Michéle, e quívi prése un fanciúlló, e tenéalo fra le bránche. Udéndo ciò la mádre del fanciúlló, che non avéa più che lui, si mosse come disperáta con gran piánto, scompigliata, e andò incontro al leóne, e prese il fanciúlló dentro le bránche del leóne, e menólsene di che il leóne ne alla madre, ne al fanciúlló non fece nùlla novità, se non che la riguardò, e stéttesi fermo nel luogo suo. Il fanciúlló vivéndo fù poi chiamáto Orlandúccio del Leóne.

*Una Paróla mal intésa.*

GLI O'ddi fuorusciti di Perúgia, e cápi della párté avvérsa a Baglióni, entrárono una nótte cólle génti loro furtivaménte in Perúgia, e con tantó spavénto de' Baglióni, che già perdúta la speránza del diféndersi, cominciávano a métersi in fuga; e non diméno perdérono per uno inopináto e minimo caso quella vittória, che non potéva torre più loro la possánza degli inimíci, perchè esséndo già pervenúti senza ostácolo a una delle bócche della piázza principále, e voléndo uno di loro, che a questo effétto avea portáto una scúre, spezzáre una caténa, la quále secóndo l' uso delle città fazióse, attraversáva la strada, impedito a disténdere le bráccia da' suoi medésimi, che calcáti gli érano intórno gridò con alta voce *Addiétro*, acciochè allargándosi gli déssero facoltà di adoperársi, la qual vóce replicáta di mano in mano, da chi lo seguitáva, e intésa dagli altri come incitáménto a fuggíre, mésse senza altro impediménto in fuga tutta la génte; non sapéndo alcúno da chi cacciáti, o per qual ragióne si fuggíssero,

dal

dal qual disórdine preso ánimo, e riméssisi insième gli avversari, fecero di loro grandíssima carnefícina.

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*Astúzia d'un Sacerdóte egiziáno.*

I Caldéi si eléssero per Iddio il fuóco, e dicévano tutti gli altri Dei èssere di nessun valóre appresso di lui, ed i Sacerdóti portádo quéllo per i paesi circonvicíni, voléano che gli altri Dei gli déssero tribúto, o veníssero seco in prova, laónde tutti perdévano; perciocchè esséndo i simulácri d'oro, d'argéto, di brónzo, di légno, o d'altro, venívano dal fuóco consumáti e guásti; talchè lo Dío déi Caldéi era il più ricco per le molte offérte, che gli érano fatte, ed il più poténte per le mólte vittórie avúte, che altro Dío che fosse in queí témpi. Ultimaménte portádo il loro Dío, se ne andarono i Caldéi in Egíttto per far la guérria agli Dei del paese. La qual cosa 'considerádo un Sacerdóte del Témpio di Canópo, e che egli era in pérícolo di pérdere, l'offérte le ricchézze e la riputazione, s'immaginò una bélla astúzia per diféndersi dal fuóco dei Caldéi. Egli prése un gránde iunaffiatojo di terra, di quéllo che son piéni di píccioi pertúgi, con cui s'innáffiano i giárdini, ed empítolo d'acqua, colla cera riturò i pertúgi, e di sopra l'adornò e dipínse di più colóri, accomodándovi la testa d'un vécchio simulácro di Meneláo. Venéndo poi i Caldéi, ed accostádo il loro Dío a quello di Canópo liquefacéndo il fuóco la cera, uscì fuóri l' acqua in gran copia, talménte che spénse tutto il fuóco, e cosí rimáse vittorióso il sacerdóte di Canópo, e d'allora innanzi quel loro Iddio, il quale avea spénto il fuóco e superáto lo Iddio de Caldéi, onorárono.

A SHORT  
INTRODUCTION  
TO  
ITALIAN POETRY.

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*THE Origin of the Italian Language and Poetry,  
together with a Treatise on the different Species of  
Italian Verses and their Combinations.*

HAVING now to speak of the different measures adopted in Italian Poetry, it may not be displeasing to the reader to find here some idea of the origin of the Italian Language and Poetry. It is, according to the most general opinion, derived from the alteration and total corruption of the Latin idiom, and the immediate co-operation of the dialects of the barbarians, who successively inundated Italy. There have also been many words obtained from the Celtic languages of Italy, the ancient Teutonic, the French, the Spanish, and some few from the Arabic, and the Greek.

Various documents prove, that at the commencement of the eleventh century, the writers of Italy began to make use of the new language in poetry. It was then called *Romance*, to indicate that it was spoken in the country of the ancient Roman empire.

The Tuscan people were the first who began to use the new language of Italy, and the first works composed in it were poetic. It was indeed poetry itself which freed the nation from barbarism, and at the same time the Italian Language from obscurity.

The commerce of the thirteenth century had raised Italy to the apex of greatness. Its riches were immense, and the beneficence of princes toward literary men and artists were suitable to their power. At this fortunate period, Dante, Boccaccio, and  
Petrarch,

Petrarch, with their divine talents, and their learning, raised the Italian Language, Poetry, and Literature, to the highest pitch of perfection.

The *Commedia* of Dante, which is a treatise of profound philosophy, has long preserved the highest rank in the most enlightened Universities. The Decameron of Boccaccio became the model of the Italian language from its elegance of style, and purity of diction. At last the Canzoniere of Petrarch revived the Muses of Pindar, of Anacreon, of Catullus, and of Ovid.

These few remarks may suffice, with respect to the origin of the Italian language and poetry; as a longer examination would exceed the necessary limits in treating an object entirely devoted to literature.

### I. *Of Italian Versification.*

Italian verse consists of a certain number of syllables and rhyme. But they have also their blank verse.

There are eleven syllables in the heroic verse, which is used in Epic poems, theatrical pieces, sonnets, &c.

*Varcar ti converrà l'onda funesta.*

Beside the heroic, there are lesser verses, consisting of ten syllables, as

*Sazierete la fame de' corvi  
Mercénarie falangi di schiavi.*

Or of nine, as

*Ben mi rivolgo al dolce loco.*

Or of eight, as

*I pensier mandiamo in bando.*

Or of seven, as

*Innamorato spirto.*

Or of six, as

*Le fede giurata.*

Or of five, as

*Chi può mirarvi.*

Or of four, as

*In due modi.*

The Italian verse, of whatever number of syllables it consists, has always the accent on the penultima, except it be what they call *versi sdrúccioli*, or slippery verses

verses, which are accented on the antepenultima; but then they have a syllable more than the ordinary sort of verse. Thus if the ordinary sort of verse has eleven syllables, the *sdrúcciola* belonging to it has twelve; as,

*L' arco ripiglia il fanciullin di Vénere.*

If the ordinary verse has eight syllables, the *sdrúcciola* will have nine, and so on.

The *verso tronco* is of ten syllables; as,

*Monte Pulciano d' ogni vino è il Re.*

The heroic verse, or that of eleven syllables, is divided into two parts; the place where this division is made, is called the *cesúra*. The *cesúra* is not always equal, that is, the first hemistich or half verse does not always contain the same number of syllables; for this depends on the predominating accent, as the *cesúra* is always at the end of the word on which you find this accent. Now this accent may be either on the fourth, or on the sixth syllable of the verse; which occasions several sorts of *cesúras*; the best are those on the fifth or seventh syllable.

On the fifth.

*Giúnger già pármí, e dírlé, o fida Clóri.*

On the seventh.

*Quálche nuóvo sospíro, imparerái.*

Whenever a word ends with a vowel, and the next word begins also with a vowel, this admits an elision, as

*Préssó è il dì, che cangiáto 'l destin ríó.*

Sometimes a concurrence of syllables forms but one syllable, whether in the same, or in different words, as

*Disse, e ai vénti spiegò véle, ed andónne.*

Diphthongs form but one syllable in the middle of a verse, and two in the end, as

*Ed io del mio dólór mínístro fui,*

where *io* and *mio* form each but one syllable, and *fui*, two. Whereas in the following verse,

*Fávola fui gran témpo, ónde sovén-te,*

*fui*, on account of its being in the middle of the verse, makes but one syllable; so in the following verse,

*Odo 'l rispóndér dólce: O Tírsi mío:*

*mío*, as being at the end of a verse, makes two syllables. This is to be particularly observed.

Verses consisting of ten syllables are accented on the third and sixth syllables, as

*Almo sóle che in Cielo risplendi  
Col settémplice rággio fecóndo.*

Verses of nine syllables have the accent on the third and sixth, as

*Col nemíco sul mar s'affrónta.*

Or on the second and fifth, as

*Non vi véde ognora ascoso.*

Or on the fourth and sixth, as

*Ben mi rivólgo al dólce lóco.*

Verses of eight syllables are accented on the third, as

*Quándo accénde un nóbil pétto  
E' innocénte un puro affétto.*

Verses of seven syllables, besides the accent on the penultima, have not other regular accents; but if the accent is on the fourth, the verse will be harmonious, as

*Ninfa di cor feroce.*

Verses of six syllables are accented on the second, as

*Delle Api ingegnose  
Il biondo licor.*

Verses of five syllables have the accent on the first, sometimes on the second, or on the third, as

*Sei fra i perfetti  
Bei bamboletti.*

Verses of four, three, and two syllables, are accented on the penultima.

## II. Of the Rhyme.

The Italian rhyme begins from the vowel of the penultima: hence *amánti* does not rhyme to *dírti*, but to *sembiánti*, and so on.

The Italians do not rhyme, as we do, in couplets, but make several combinations of their rhymes: and these form their different compositions in verse.

## III. Of the different Compositions in Verse.

The Italians compose their heroic poems of stanzas of eight verses, which they call octaves. In these the first verse rhymes to the third and fifth, the second

second to the fourth and sixth, and the seventh to the eighth; as,

*Cinta di vivo fonte, onde discende  
Onda mormoratrice in suo viaggio,  
S' érge forésta, che del sol conténde  
Nell' áнно ardénte ivi l' entráta al rággio ;  
Dóppio sentiér che s' interséca fénde  
In quáttro párti il bell' orrór selvággio  
E di bell' ácque cristallíne e chiáre  
Ha ciascúna nel grémbo un pícciol máre.*  
CHIABRE'RA.

There are other sorts of stanzas, called *sestíne*, consisting of six verses, the first of which rhymes to the third, the second to the fourth, and the two last to each other; as,

*Díve che 'l sácro ed onoráto fónte  
Dóve glória si béve in guárdia avéte,  
Dal vóstro ombróso e solitário monte  
Un témpio méco a fabbricár scendéte,  
Un témpio ov' immortal póscia s' adóri  
Quésta dóнна de' Gálí, e dea de' córi.*  
MARI'NO.

The Italians have a third manner of disposing their heroic verse, which they call *terza ríma*, or *terzétti*. They put three verses in every stanza, the first and third rhyme to each other; the second rhymes to the first and third of the second stanza; and the second of the second stanza, to the first and third of the third stanza. But at the end of the canto or poem there must be a stanza of four verses, in order that every verse may have its rhyme, as

*Gli ánni son al volár sì liévi e présti,  
Ch' al fíne áltro non è ch' un vólver d' ócchi  
Quésto che poi vi lúscia afflitti e mésti.  
Però pria che l' offésa in noi trabócchi,  
Armáte 'l pétto incóntro álla fortuna,  
Che váno è l' aspettár che 'l colpo scócchi.*

**Costì**



*Così dicéndo, al raggio de la lúna,  
Che gli ócchi mi féta, rivólse il víso,  
Poi salutò le stéllé ad úna ad úna;  
E liéto se n' andò nel paradíso.*

SANNAZAR.

There are also *térza ríma* in verse, called *sdrúciolo*, or slippery; as,

*Quantúnque Opico mio sii vécchio, e cétrico]  
Di sénno e di pensíer, ch'in te si cóvano,  
Deh piáangi or méco, e préndi il mio rammárico :  
Nel móndo óggi amíci non si tróvano, &c.*

A fourth manner of arranging heroic verse in Italian, is what they call *quárta rima*, when the first rhymes to the fourth, and the second to the third.

#### EXAMPLE.

*Cóntra gli assálti di Nettún spumánti,  
Quándo Aústro a sdégno ed Aquilóne il móve ;  
E cóntra i lámpi e 'l fulminár di Gióve  
Ha l' ingégno mortále, ónde si vánti :  
Ma cóntra i cólpi délla fálce oscúra.  
Che árma di móрте l' implacábil máno,  
Inváno ingégno s' affatica, inváno  
Stáme di víta contrastár procúra.*

CHIABRE' RA.

But the Sonnet is the favourite composition of the Italians: it is divided into two *quaternárij*, consisting each of four verses; and two *terzétti*, each of three verses. The two *quaternárij* are ranged two different ways: the first and most usual is, when the first rhymes to the fourth, fifth, and eighth, and the second to the third, sixth, and seventh. The other, less usual, when the first rhymes to the third, sixth, and eighth; the second to the fourth, fifth, and seventh.

There are also two different sorts of arrangement, in regard to the two *terzétti*, or the six last verses; one is, to make the three verses of the first *terzétto*, of three different

different rhymes; and the last *terzétto* answering to those three rhymes in whatever order you choose; as

*Sólo e pensóso i più deserti cámpi  
Vo misurándo a pássi tárdi e lénti,  
E gli ócchi póрто per fuggíre inténti,  
Dóve vestígio umán l' aréna stámpi.  
A'ltro schérmo non tróvo, che mi scámpi  
Dal manifésto accórger de le génti :  
Perchè ne gli átti d' allegrézza spénti,  
Di fuór si légge, com' io déntro avvámpi.  
Sì ch'io crédo omáí, che mónti e piúgge,  
E fiumi e sélve sáppian di che témpre  
Sia la mía vítu, ch' è celáta altrúí.  
Ma pur sì áspre víe, nè sì selvágge  
Cercár non so, che amór non vénga sémpre.  
Ragionándo con meco, ed io con lui.*

PETRARCA.

The other arrangements of the two *terzétti* are, to make the first verse rhyme to the third and fifth, and the second to the fourth and sixth; as,

*Quándo il grán Scípío dall' ingrata térra  
Che gli fu pátria e 'l céner suo non ebbe  
Esule egrégio si partí, qual débbe  
Uom che in suo cor múschio valor rinsérre ;  
Quei che seco pugnándo andar 'sottérre,  
Ombre famóse onde sì Italia crébbe;  
Arser di sdégno, e il duro esémpio incrébbe  
Ai Genj della pace e della guerra.  
E seguirle fur víste in atto altero  
Sull' indégna freméndo offésa atróce  
Le virtù antíche del Latíno Impero.  
E allor di Stíge sulla négra fóce,  
Di lui che l' Alpi superò primiéro  
Rise l' invendicáta ombra feróce.*

FRUGONI.

In the two preceding sonnets the two *quaternárij* are arranged alike, that is, the first verse rhymes to the fourth, fifth, and eighth. We shall give here an instance of the

the

the other sort of *quadernárj*, where the first verse rhymes to the third, sixth, and eighth; the second to the fourth, fifth, and seventh.

## EXAMPLE.

*Gittò l'infame prezzo e disperato  
 L' albero ascese il venditor di Cristo.  
 Strinse il laccio, e col corpo abbandonato  
 Dall' irto ramo penzolar fu visto.  
 Gigolava lo spirito serrato  
 Dentro la strozza in suon rabbioso e tristo,  
 E Gesù bestemmíava e il suo peccato,  
 Ch' empía l'averno di còtanto acquisto.  
 Sboccò dal varco alfin con un ruggito,  
 Allor giustizia l'afferrò, e sul monte  
 Nel sangue di Gesù tingendo il dito.  
 Scrisse con quello al maledetto in fronte  
 Sentenza di mortal piunto infinito  
 E lo piombò sdegnosa in Acheronte.*

MONTI.

There are likewise other compositions, consisting of an intermixture of larger and smaller verses, which may be infinitely varied; some stanzas consisting of twelve or thirteen, some of seven, eight, or eleven verses. The most common are of twelve, which frequently consist of two sorts of verse, viz. those of eleven or seven syllables.

*Sul púnto di mia mórtè,  
 O'cchi, d'un guárdo, non mi siáte avári,  
 E sia di quèi che sòno a vói men càri.  
 Con sollécito stúdio amór non térga  
 I rái di sua beltáte,  
 E col riso, e col giòco, e col dilétto,  
 Nè di quèlla dolcezza égli l' aspérge,  
 Nè di quèlla pietáte,  
 Che altrúi ragióna i fréddi cor nel pétto ;  
 Sólo un giro neglétto,  
 Nè fían moréndo i miéi sospír amári.*

CHIABR.

There

There is also a singular beauty in stanzas of seven, eight, or eleven verses; examples of which may be seen in the Lyric Poets. CHIABRE'RA particularly abounds with a great variety in his *canzonétte*.

### EXAMPLES.

*O'cchi armáti di splendóre,  
O'nde amóre  
Per beüre árde le génti,  
Se la giòia del mirárvì  
Giústo párvì  
Che costár débba torménti.*

Or,

*Poichè amór fra l' érbe e i fióri  
Tra dolcèzze, e liéti cánti,  
Per temprár del cor gli ardóri,  
Scórti avéa gli accési amánti;  
Ne' sembiánti  
Liéto ánc'h' éi, con lor s'asside  
Sull' erbétta, e, schérza e ríde.*

Or,

*Córe di sélce alpéstra,  
Férvido ad innasprír gli altrúi torménti,  
Con nuóva crudeltáte!  
Omái stúnca è mia dèstra  
In súlla lira ad iterár gli accénti  
U'si a svegliár pietáte;  
Nè femminil beltáte  
Spéra, prégio sembiánte in Elicóna,  
Se di quèi vágghì fiór tésse coróna  
Per tuo gentíl valóre.*

Or,

Or,

*Váni desíri  
Co' réi martíri  
Non più ci stíeno intórno;  
Che pómpa, ed óstro?  
Il víver nóstro  
Puóssi chiamár un giòrno.  
Cíngiti Clóri di bel mírto adórno,  
E di rubíni  
Cospérge i críni,  
Via più che lúcid' óro, a mirár càri.*

Or,

*Quándo l' A'lba in oriénte,  
L' álmo sol s'apprésta a scórgere,  
Su dal már la veggíam sórgere,  
Cinta in gónna rilucente,  
O'nde lámpi si diffóndono,  
Che le stélle in ciélo ascóndono.*

The Italians are celebrated for their *madrigals* and *epigrams*, which are composed of all sorts of verse, long and short, aecording to the fancy of the poets ; as,

*Di se stessa invaghíta, e del suo bello  
Si specchiáva la rosa  
In un límpido e rápido ruscéllò  
Quando d' ogni sua fóglià  
Un aura impetuósa  
La bélla rosa spóglià.  
Cádder nel río le spoglie ; il río fuggéndo,  
Se la porta corréndo,  
E cosí la beltà  
Rapidíssimamente—oh ! Dio sen va.*

LEMENS.

Fábio,

*Fábio, se quándo in púbbligo ragióni  
Una spietáta tosse ti molésta,  
Non ti prénda timor de' tuoi polmóni,  
Che la séde del mále è nella testa.*

BERTOLA.

They have also their *vérso sciólto*, or blank verse, of eleven syllables, where the measure is observed, without rhyme, as the following :

*Ahi, che al solo pensárlo entro le vene  
Di fóco un fiúme mi trabócca, e tutti  
Trémano i polsi combattúti e l'ossa !*

MONTI.

This verse is used in tragedy, and often in Epic poems.

#### IV. *Of the Poetical Licences.*

The Italians use very great liberties in their versification ; not only their poets adopt several words which are not allowed in prose, but they likewise make frequent use of elisions ; these elisions are introduced for the sake of variety, but are never permitted at the end of a verse.

They not only drop the final vowel before words beginning with a vowel, but even before those that commence with a consonant, as *fier dracóni*, for *fiéri* ; and sometimes they drop the consonant that precedes this final vowel *animái* for *animáli*.

They likewise lengthen a great many words that have a grave accent on the final, by adding an *e* or an *o*, as *fúe* for *fu*, *féo* for *fe'*, *póteo* for *potè*. It is customary with them also to have recourse to contractions and syncope, as *pórre* for *pónere*, *pónno* for *póssonno*, *vo'* for *vógliono*, *u'* for *óve*, and others, which may be learnt by reading the Poets. They write some words in a particular manner, as *súi* for *subí* *núi* for *nói*, *ferute* for *feríte*, *furo* for *fúro*, *spéne* for *spéme*, &c. In short, there is hardly a language, not even excepting the Greek, that uses more figures or changes of words in their poetry, than the Italian.

A COLLECTION

A COLLECTION  
OF  
BEAUTIFUL PASSAGES  
FROM THE  
MOST CELEBRATED ITALIAN POETS.

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CE'RBERO

*Descritto dal Dante.*

CE'RBERO, fiera crudél, e diversa,  
Con tre góle, caninaménte látra  
Sóvra la génte che quívi è sommérsa.  
Gli ócchi ha vermígli, e la bárba únta ed átra,  
E'l véntre lárgo, ed unghiáte le máni :  
Gráffia gli spirti, gli scuója, ed isquárta.

---

*Bellézza di Laura. PETRARCA.*

IN quál pártè del Ciél, in quále idéa,  
Era l' esémpio, onde natúra tólse,  
Quél bél víso leggiádرو, in che élla vólse,  
Mostrár quaggiù, quanto lassù potéa ?  
Qual nínfa in fónti, in sélve mai quál Déa,  
Chióme d'óro sì fíno all' áura sciólse ?  
Quándo un cor tánte in se virtúti accéolse ?  
Benchè la sómma è dí mia mórtè rea.  
Per divína bellézza indárno míra,  
Chi gli ócchi di costéi giammái non víde  
Come soaveménte ella gli gíra.  
Non sa cóme amor sana e cóme ancíde,  
Chi non sa come dólce élla sospíra,  
E come dólce párla, e dólce ríde.

*La Vèrgine* ARIÓSTO.

**LA** verginèlla è sìmile alla rósa,  
 Che 'n bel giardín, súlla natíva spína,  
 Mèntre sola e sicúra si ripósa,  
 Ne grégge ne pastór se le avvicína ;  
 L' aura soáve e l' álba rugiadósa,  
 L' ácqua, la térra al suo favór s'inchína  
 Gíovani vágghi e dónne innamoráte,  
 A'mano avére e sèni e tèm pia ornáte.  
**Ma** non sì tósto : dal matérno stélo  
 Rimóssa viéne, e dal suo céppo vèrde,  
 Che quánto avéa dagli uómini, e dal ciélo  
 Favór, grázia, e bellézza tútto pérde,  
 La vérgine che 'l fiór, di che più zélo  
 Che de' bégli ócchi e della víta avér de,  
 Láschia altrúi córre, il prégio che avéa innánti,  
 Pérde nel cor di tútti gli áltri amánti.

*Solilóquio d' Amarílli, nel Pástor Fído di GUARÍNÍ.*

O MIRTÍLLO, Mirtílló, ánima mía,  
 Se vedésti quì déntro,  
 Cóme sta il cór di quéstá.  
 Che chiámí crudelíssima Amarílli ;  
 So bén, che tu di léi  
 Quélla pietà che da léi chiédi, avrésti.  
 O ánima in amór tróppo infelíce !  
 Che giòva a te, cor mio, l'èsser amato ?  
 Che giòva a me l'avér sì cáro amánte ?  
 Perchè crúdo destíno,  
 Ne disunísci tu, s'amór ne strínge ?  
 E tu perchè ne stríngi,  
 Se ne párte il destín, pérfido amóre ?  
 O fortunáte voi fere selvágge,  
 A cúi l'álma natúra  
 Non diè légge in amár se non d'amóre.  
 Légge umána inumána,  
 Che dáí per péna dell' amár la mórté !

“ Se'l



“ Se'l peccár è sì dólce,  
 “ E'l non peccár sí necessáριο, o troppo  
 “ Imperfétta natúra,  
 “ Che repúgni álla légge!

“ O troppo dára légge,  
 “ Che la natúra offendi!”

Ma che? póco áma altrúi, chi'l mórir téme;  
 Piacésse pur al ciél, Mirtíllo mío,  
 Che sol péna al peccár fósse la mórté!  
 Santíssima onestà, che sóla sèi  
 D'alma ben nata inviolábil Núme,  
 Quést' amorósa vóglia,  
 Che svenáta ho col férro  
 Del tuo sánto rigór, qual innocénte  
 Vítima a te consácro.

E tu, Mirtíllo, ánima mía, perdóna  
 A chi t'è crúda sol dóve pietósa  
 L'esser non può: perdóna a quéstá sóla  
 Ne' détti, e nel semiánte  
 Rígida tua nemíca; ma nel córe  
 Pietosíssima amánte.

E se pur hái desío di vendicárti,  
 Deh! qual vendétta avér puóí tu maggióre  
 Del tuo próprio dolóre;  
 Che se tu se' 'l cor mío,  
 Cóme sèi pur malgrádo  
 Del ciélo, e délla térra,  
 Qualór piáangi, e sospíri,  
 Quélle lágrime túe sóno il mío sángue,  
 Que' sospíri, il mío spírto, e quélle péne,  
 E quel dolór che sènti,  
 Son miéi, non tuóí torménti.

---

### *Il Mattíno. PARINI.*

SÓRGE il mattíno in compágnia dell' alba,  
 Innanzi al Sol che di poi grande appare,  
 Su l'estremo orizzonte a render liete  
 Gli animali e le piante e i campí e l'ónde.  
 Allora il buón villan sorge dal caro  
 Letto, cùi la fedel sposa e i minori,

Suói figlioletti intiepidir la nótte ;  
 Poi, sul collo recando i sacri arnesi,  
 Che prima ritrovar Cérere e Pale,  
 Va col bue lento innanzi al campo e scuote,  
 Lungo il picciol sentier da' curvi rami  
 Il rugiadoso umor, che, quasi gémma,  
 I nascenti del Sol raggi rifrange.  
 Allora sorge il fabbro, e la sonante  
 Officína riapre, e all' opre torna  
 L' áltro dì non perfette. . . .

*A Dante. ALFIE'RI.*

O GRAN pádre Alighiér, se dal ciél míri,  
 Me tuo discépol non indégno stármi,  
 Dal cor traéndo profóndi sospíri,  
 Prostráto inánzi a' tuoi funérei mármi.  
 Piácciatì deh ! propízio ai be' desíri  
 D'un rággio di tua lúce illuminármì ;  
 Uom che a primíera etérna glória aspíri,  
 Cóntro invídià e viltà de' strínger l' ármì ?  
 Fíglío i le strínsi, e assai men duol, ch' io diédi,  
 Nóme in tal guísa a génte tánto bassa  
 Da non pur calpestársi co' miéi piédi !  
 Se in me fídi, il tuo sguárdo a che s' abbássa ?  
 Va, tuóna, vínci : e se fra' pié' ti védi  
 Costór, senza mirár sovr' essi pássa.

*Descrizióne d' un Cristo legáto álla Colónna.  
 Madrigále.*

Di mármo è la Colónna,  
 Di mármo son gli émpj minístri, e réi !  
 E tu púre, Signór di mármo séi !  
 Mármo élla è pur natura,  
 Mármo quéi per durézza,  
 Tu mármo, per constánza e per fortézza ;  
 Ed io, che di pietáde, e di cordóglio  
 Spettatór ne rimángo,  
 Mármo son, se non piángo.

*Begli Occhi. GUARINI ne' suoi Madrigáli.*

O'CCHI, stéлле mortáli,  
Minístri de' miéi máli;  
Che'n sógnó áncó mostráte,  
Che'l mio morír bramáte;  
Se chiúsi m' uccidete,  
Apérti che faréte?

---

*Amóre. LUIGI ALAMA'NNI.*

CHI vuol dar légge all' amoróso nódo  
Non sa ben quál sia la sua nátura:  
L'un d'úna cósá, ed io dell' áltra gódo,  
Chi áma lo spírto, e chi sol la figúra,  
Chi dilétta la vísta, chi l' udíre,  
Chi sfóga ógni desír sólo in servire.

---

*Amánte Perfido. ARIÓSTO.*

L'AMANTE per avér quel che desía,  
Sénza guardár che Dio tutt'óde, e véde,  
Avvilúppa promésse, giuraménti;  
Che tútti spargon pói per l'ária i vénti.

---

*Amánte Tímido. TA'SSO!*

Ei che modesto è sì, com' éssa è bélla,  
Bráma assái, póco spéra, e núlla chiéde,  
Nè sa scoprírsi o non ardísce: ed ella  
O lo sprézza o no 'l véde, o non s'avvéde,  
Così sin' ora il mísero ha servíto,  
O non vísto, o mal nóto, o mal gradíto.

*La Lusinga.* BONDÌ.

DA gran témpo i máli miéi,  
 Col morír finíto avréi;  
 Ma la crédula speránza  
 Mi tien vivo, e sémpré díce,  
 Che men trístè ed infelíce,  
 Sarà fórse il nuóvo dì.  
 Ma il dì nuóvo, che succéde  
 Infelíce ancór mi véde,  
 E la spème che mi avánza  
 Non mi láschia nel patíre,  
 Nè il corággio di moríre  
 Ne' di vívere cosí.

---

*Dónna Tímida.* ARIÓSTO.

COR cor tremánte, e con tremánte piéde  
 Fúgge la tapinélla, e non sa dóve:  
 In ciò ch'intórno ascólta, in ciò che véde,  
 Véde di nuóvo orrór sembíanze nóve;  
 Liève arboscél, cui débíl áura fiéde,  
 Liève fógliá che cáde, o che si scóte,  
 Di terrór dóppio, il dúbbio cor percóte.

---

*GUARINI nel Pastor Fido.* Atto 1, scéna 4.

LA mísera tacéndo  
 Per sovérchio desío tútta si strúgge;  
 Cosí pérde beltà, se'l fóco dúra,  
 E perdéndo stagión, pérde ventúra.

---

*Il Simulácro d'Amóre Scolpíto da Canóva.*

GHERARDO DE ROSSI.

FU bugiárdo, o Canóva il tuo scalpéllo,  
 Effigiándo Amóre  
 Se avésse il vólto sí géntile e béllo,  
 Avría sí crúdo il córe?

*Giúoco di Paróle.*

NEL mio primiero ci si véde chiáro,  
 Cúrva il secóndo e più nol troverái ;  
 L' intéro è sacrossánto a tútti cáro,  
 Ne párlan sémpre e non si véde mai.

---

*Amóre assomigliáto all' A'pe. TA'sso nell' Amínta.*

PÍCCIOLA è l' A'pe, e fa col pícciol mórsso  
 Pur grávi, e pur moléste le feríte ;  
 Ma qual cósa è più picciola d'amóre  
 Se in ógni bréve spázio éntra, e s'ascónde  
 In ógni bréve spázio ? or sótto all' ómbra  
 Dèlle palpébre, or tra minúti rívi  
 D'un bióndo críne, or déntro le pozzétte,  
 Che fórma un dólce ríso in bélla guáncia ;  
 E pur fa tánto grándi, e si mortáli,  
 O cosí immedicábili le piághe.

---

*GUARINI nel Pastór Fído. Atto 4, scéna 2.*

SE le paróle mie  
 Fósser ánime tútte,  
 E tutte al vóstro onóre  
 Oggi le consecrássi, alle dovúte  
 Grázie, non basterían di tánto dóno.

---

*Dónna Piccióla. TA'sso.*

PICCIOLE'TTA Isabélla,  
 Picciola o gránde nominár degg' ío  
 La tua beltá ch' infíamma il mio desío ?  
 Che picciola la frónte, il crín, le ciglia,  
 Picciolétta hai la mán, la bócca, il piéde,  
 I pássi, le fattézze, i búi sembianti  
 Gli ábiti, il vélo, i guánti,

La camerétta, il letticiuól, la séde;  
 Ma pur gran maravíglia!  
 Fra tante cose picciole si véde  
 Che quel che rimirándó io sénto al córe,  
 Non è picciolo ardóre.

---

*Descriziône d'un Cespúglio. ARIÓSTO.*

E'cco non lúngi un bel Cespúglio véde,  
 Di spín fioríti, e di vermíglie róse,  
 Che de le líquid' ónde a spécchio siéde,  
 Chiúso dal sol fra l'álte querce ombróse:  
 Così vóto nel mézzo, che concéde  
 Frésca stánza fra l'ómbre più nascóse,  
 E la fógliá coi rámi in módo è místa.  
 Che'l sol non v'éntra, non che mínor vísta.  
 Déntro létto vi fan ténere erbétte,  
 Ch'invítano a posár chi s'apprésenta.

---

*A Diana. FANTONI.*

VE'RGIN dall'arco nella cácia fórté  
 Fáce del Ciélo, quándó Fèbo dórme,  
 Spéme di spóse, che rapísci a mórté,  
 Dívá trifórme.  
 A te consácro quéstó pin, che inálza  
 Fra l'árdue núbí la chiomáta frónte,  
 E i négri lécci della cúrva bálza  
 Fíglia del mónte.  
 Stráge del grégge, e dei pástor spavénto,  
 Schiéra s'annída d'affamáti lúpi,  
 Che ván predándó cénto cáppe e cénto  
 Per quésté rúpi.  
 Le mai di víta il bráccio tuo le príva  
 Se nell' insídie tu a cader gli adéschi,  
 Appénder vóglio alla magión vótiva,  
 Gli órridi téschi.

*Il Sógno.* VITTORELLI.

ASCÓLTA, o infída, un sógno,  
 Della trascórsa nótte  
 Parévami le grótte  
 D' Alfesibéo mirár:  
 D' Alfesibéo che quándo,  
 Alza la vérga brúna  
 Fa pállida la lúna,  
 Fa tempestóso il mar.  
 Pádre, io gridái, nel fíanco  
 Ho una puntúra acérba.  
 Con quálche magic' érba,  
 Sánami per pietà.  
 Ríse il buon vécchio e dísse;  
 Fúggi coléi che adóri;  
 E'rbe per te miglióri  
 Alfesibéo non ha.

---

*I Castélli in Aria.* BERTÓLA.

UNA séra al focoláre,  
 Si sedeán Doríllo e Nína:  
 Ei dicéa: vedér regína,  
 Ti vorrei di térra e már:  
 Di supérbe vésti adórna,  
 E di gémme preziose. . .  
 Ma perchè, Nína rispóse,  
 L' impossíbile bramár?  
 Se formár desíri gódi,  
 Bráma il práto ognór piú erbóso,  
 Bráma il grégge numeroso;  
 Lello al fin che aver si può.  
 A che pro l' áltro rispóse,  
 Se provai finór bramándo  
 Che il piacer vien méno quándo  
 L' álma ottièn quel che bramò.

*Béle Guáncie.* CHIABBERA.

BE'LLA guáncia che disdóri  
 Gli álmi onóri,  
 Che sùl víso ha l' álma Auróra;  
 Onde il prégio ad ógni vólto  
 Ella ha tólto,  
 Che sul Ciélo oggi s'onóra.  
 Te vo' dir guáncia fioríta,  
 Coloríta  
 Del più bel ch' ébbe natúra:  
 Te vo' dir, che non hai fióre,  
 Che nel córe  
 Sáppia dármi una puntúra.  
 Che fáí tu, se mi dai ségno  
 Di disdégno?  
 Mi ti móstri più vermíglia,  
 Per tal módo sei cortése.  
 Nelle offése  
 D'una nóbil meravíglia.  
 Névi cándide cospárte,  
 Con bell' árte  
 Infra pórpura sì bélla;  
 Ben vorréi lodárví appiéno,  
 Ma vién méno  
 La virtù délla favélla.  
 Vóstra glória da' miéi detti  
 Non s'aspétti,  
 Chi ciò bráma in van desíra:  
 Come nó? sé per dolcézza,  
 Di bellézza  
 Divién múto chi vi míra.

---

*Le dónne che non invécchiano.* GHERARDO DE ROSSI.

Io so ben che le pudiche,  
 Donzellétte a Cíntia amíche  
 Ad Amór tagliándo l' áli,  
 S' involárono a' suoi stráli;  
 Di Ciprígna affè le amáte  
 Vághe ancélle innamoráte,  
 Per non créscer negli ánni,  
 Han tarpáto al témpo i vánni.

*Epitaffio*



*Epitaffio per un Parascito.* G. DE ROSSI.

IL cénér fréddo del cantór Melitto  
 Quésta, brev' urna in se racchiúder può,  
 Appéna una Pirámide d' Egitto,  
 Racchiúdere potrà quánto mangiò.

---

A R I A

DEL METASTASIO.

S P E R A N Z A .

PERCHE' gli son compagna,  
 L' estivo raggio ardente  
 L' agricoltor non sente,  
 Suda, ma non si lagna  
 Dell' opra e del sudor ;  
 Con me nel carcer nero  
 Ragiona il prigioniero,  
 Si scorda affanni e pene,  
 E al suon di sue catene  
 Cantando va talor.—

---

O D E T R I O N F A L E .

DEL METASTASIO.

C O R O .

LODI al gran Dio, che oppresse  
 Gli empj nemici suoi,  
 Che combattè per noi  
 Che trionfò così.

G I U D I T T A .

Venne l' Assiro, e intorno  
 Con le falangi Perse  
 Le valli ricopersa,  
 I fiumi inaridì.

Parve oscurato il giorno,  
 Parve con quel crudele  
 Al timido Israele  
 Giunto l' estremo dì.

C O R O , & c .

G I U D I T T A

## GIUDITTA.

Fiamme, catene e morte  
 Ne' minaeciò feroce ;  
 Alla terribil voce  
 Betulia impallidì !  
 Ma inaspettata sorte  
 L'estinse in un momento  
 E come nebbia al vento,  
 Tanto furor parlò.  
 CORO, &c.

## GIUDITTA.

Dispersi abbandonati  
 I barbari fuggiro ;  
 Si spaventò l' Assiro,  
 Il Medo inorridì :  
 Nè fur giganti usati  
 Ad assalir le stelle ;  
 Fu Donna sola, e imbelle,  
 Quella che gli atterrì.  
 CORO, &c.

## EFFETI DELLA PACE

## A R I A,

## DEL METASTASIO.

IN prato, in foresta,  
 Sia l'alba, o la sera,  
 Se dorme talór,  
 Non turba, non desta  
 La tromba guerriera  
 Dal sonno il pastor.

Le madri sicure  
D' insidie, e perigli,  
Se i teneri figli  
Si stringono al petto,  
Impulso è d' affetto,  
Non più di timor.

---

## A R I A

## DEL METASTASIO.

NELLA face, che risplende,  
Crede accolto ogni diletto,  
Ed anéla il fanciulletto  
A quel tremulo splendor ;  
Ma se poi la man vi stende,  
A ritrarla è pronto invano,  
Chè fuggendo allor la mano,  
Porta seco il suo dolor.

---

## A R I A

## DEL METASTASIO.

SARÒ qual madre amante,  
Che la diletta prole  
Minaccia ad ogni istante,  
E mai non sa punir.  
Alza a ferir la mano,  
Ma il colpo già non scende,  
Chè amor la man sospende  
Nell' atto del ferir.

A R I A  
DEL METASTASIO.

AMOR TIMIDO.

PLACIDO zeffiretto,  
Se trovi il caro oggetto,  
Digli che sei sospiro,  
Ma non gli dir di chi.  
Limpido ruscelletto  
Se mai t'incontri in lei,  
Dille che pianto sei,  
Ma non le dir qual ciglio  
Crescer ti fe' così.——

---

DELLO STESSO.

LEON piagato a morte  
Sente mancar la vita,  
Guarda la sua ferita,  
Nè s' avvilisce ancor.  
Così fra l' ire estreme  
Rugge, minaccia, e freme,  
Che fa tremar morendo  
Talvolta il cacciator.

---

A R I A  
DEL METASTASIO.

LEON ch' errando xada  
Per la natia contrada,  
Se un agnellin rimira,  
Non si commove ad ira  
Nel generoso cor.  
Ma se venir si vede  
Orrida tigre in faccia,  
L' assale, e la minaccia,  
Perchè sol quella crede  
Degna del suo furor.

CANTATA

## CANTATA

DEL METASTASIO.

Contro l' INGRATITUDINE.

BENCHE' di senso privo  
 Fin l' arboscello è grato  
 A quell' amico rivo,  
 Da cui riceve umor :  
 Per lui di frondi ornato  
 Bella mercè gli rende  
 Quando dal sol difende  
 Il suo benefattor.

---

ODE SOPRA LA VIRTU'

DEL METASTASIO.

SE bramate esser felici,  
 Alme belle, è in questa schiera  
 L' innocente la sincera  
 La fedel felicità.  
 Quel piacer fra noi si gode,  
 Che contenta, e non offende,  
 Che resiste alle vicende  
 Della sorte, e dell' età.  
 Qui la sferza del rimorso,  
 Qui l' insulto del timore,  
 Qui l' accusa del rossore,  
 Come affligga, il cor non sa.  
 Del piacer, che i folli alletta,  
 E' il sentier fiorito e verde ;  
 Ma tradisce, e vi si perde  
 Di tornar la libertà. —

## A COLLECTION OF SUPERSCRPTIONS OF ITALIAN LETTERS.

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IT is not my design to instruct in the epistolary art, for in this every one follows his fancy, but to make the learner acquainted with the titles and honourable appellations given to persons with whom we preserve an epistolary correspondence ; and as they are written in abbreviation, I have here arranged them at length in alphabetical order, that they may be the more easily understood.

<i>Aff<sup>mo</sup>.</i>	<i>Affezionatissimo.</i>
<i>Affettuo<sup>mo</sup>.</i>	<i>Affettuosissimo.</i>
<i>Affettuo<sup>te</sup>.</i>	<i>Affettuosissimamente.</i>
<i>Aff<sup>to</sup>.</i>	<i>Affezionato.</i>
<i>A.</i>	<i>Altézza.</i>
<i>Amat<sup>mo</sup>.</i>	<i>Amatissimo.</i>
<i>V. A Ser<sup>ma</sup>.</i>	<i>Vóstra Altézza Serenissima.</i>
<i>V. A. R.</i>	<i>Vóstra Altézza Reále.</i>
<i>Beat<sup>ma</sup>.</i>	<i>Beatitudine.</i>
<i>V. B.</i>	<i>Vóstra Beatitudine.</i>
<i>Beat<sup>mo</sup>.</i>	<i>Beatissimo.</i>
<i>Beat<sup>mo</sup>. Pre.</i>	<i>Beatissimo Pádre.</i>
<i>Car<sup>mo</sup>.</i>	<i>Carissimo.</i>
<i>Car<sup>ma</sup>.</i>	<i>Carissima.</i>
<i>Col<sup>mo</sup>.</i>	<i>Colendissimo.</i>
<i>Crist<sup>mo</sup>.</i>	<i>Cristianissimo.</i>
<i>Crist<sup>ma</sup>.</i>	<i>Cristianissima.</i>
<i>Divot<sup>mo</sup>.</i>	<i>Divotissimo.</i>
<i>Ecc<sup>te</sup>.</i>	<i>Eccellente.</i>
<i>Ecc<sup>mo</sup>.</i>	<i>Eccellentissimo.</i>
<i>Ecc<sup>a</sup>.</i>	<i>Eccellenza.</i>

<i>V. Ecc<sup>ia</sup>.</i>	<i>Vóstra Eccellénza.</i>
<i>Em<sup>mo</sup>.</i>	<i>Eminentíssimo.</i>
<i>Em<sup>ia</sup>.</i>	<i>Eminénza.</i>
<i>V. Em<sup>ia</sup>.</i>	<i>Vóstra Eminénza.</i>
<i>Ill<sup>re</sup>.</i>	<i>Illústre.</i>
<i>Ill<sup>ma</sup>.</i>	<i>Illustríssima.</i>
<i>Ill<sup>mo</sup>.</i>	<i>Illustríssimo.</i>
<i>M. M<sup>ia</sup>.</i>	<i>Maestà.</i>
<i>S. M.</i>	<i>Sua Maestà.</i>
<i>M. B.</i>	<i>Maestà Britanníca.</i>
<i>Mag<sup>co</sup>.</i>	<i>Magnífico.</i>
<i>M<sup>to</sup>.</i>	<i>Mólto.</i>
<i>Nrō.</i>	<i>Nóstro.</i>
<i>Obblig<sup>mo</sup>.</i>	<i>Obbligatíssimo.</i>
<i>Onor<sup>do</sup>.</i>	<i>Onorádo.</i>
<i>Oss<sup>mo</sup>.</i>	<i>Osservandíssimo.</i>
<i>P<sup>ta</sup>.</i>	<i>Paternità.</i>
<i>V. P.</i>	<i>Vóstra Paternità.</i>
<i>V. P. Rev<sup>ma</sup>.</i>	<i>Vóstra Paternità Reverendíssima.</i>
<i>Parti<sup>ma</sup>.</i>	<i>Particolaríssimo.</i>
<i>Prē.</i>	<i>Pádre.</i>
<i>Prōne.</i>	<i>Padróne.</i>
<i>Prōna.</i>	<i>Padróna.</i>
<i>Rev<sup>do</sup>.</i>	<i>Reverédo.</i>
<i>Rev<sup>mo</sup>.</i>	<i>Reverendíssimo.</i>
<i>Rev<sup>ma</sup>.</i>	<i>Reverendíssima.</i>
<i>Riv<sup>ma</sup>.</i>	<i>Riveritíssimo.</i>
<i>Stā.</i>	<i>Santità.</i>
<i>V. Stā.</i>	<i>Vostra Santità.</i>
<i>Sant<sup>mo</sup>.</i>	<i>Santíssimo.</i>
<i>Sant<sup>mi</sup>.</i>	<i>Santíssimi.</i>
<i>Ser<sup>mo</sup>.</i>	<i>Sereníssimò.</i>
<i>Sere<sup>ta</sup>.</i>	<i>Serenità.</i>
<i>Serv<sup>re</sup>.</i>	<i>Servitóre.</i>
<i>S<sup>re</sup>.</i>	<i>Signóre, m. sing.</i>
<i>Sig<sup>re</sup>.</i>	<i>Signóre, m. sing.</i>
<i>S<sup>ra</sup>.</i>	<i>Signóra.</i>
<i>S. S<sup>ri</sup>.</i>	<i>Signóri.</i>
<i>S. S<sup>re</sup>.</i>	<i>Signóre, f. plur.</i>
<i>V. S.</i>	<i>Vossignoría.</i>
<i>V. S. Ill<sup>ma</sup>.</i>	<i>Vossignoría Illustríssima.</i>
<i>Ven<sup>do</sup>.</i>	<i>Venerádo.</i>

*Of TITLES and Honorable Appellations used in Italian Letters.*

OBSERVE that the Italians put the date in the last line of the letter, and none but merchants and tradesmen put it at the top.

To the Pope.—*Alla Santità di nōstro Signóre Pio settimo*—In the beginning of a letter, and in the discourse, *V. Santità*, or *V. Beatitudine*.—In the conclusion, *e con ógni umiltà le bácio i santissimi piédi. Di V. Stā, Umilissimo, Divotissimo, ed Ossequiosissimo Servo.*

*Di Parigi, il primo di Genajo, 1823.*

To a Cardinal.—*All' Eminentissimo, e Reverendissimo Signór Cardinál O'rsi.*—*Eminentissimo Signóre, e Padrone Colendissimo.*—In the middle of the letter, *V. Eminenza*.—*E per fine a V. Eminenza bácio la sácrá pórpora, e da Dio le prégo ógni maggior grandézza, e felicità; or, per fine le bácio umilissimamente le máni. Di V. Eminenza, Umilissimo, Divotissimo, ed Obligatissimo Servitóre.*

*Di Parigi, i 3 Márzo, 1826.*

Observe, that when the Princes Cardinals are at Rome, they are called by the title of *Eminence*, and not *Highness*; pope Innocent X. having so ordered it.

To a Patriarch, an Archbishop, a Bishop, a Nuncio, a Prelate.—*All' Illustrissimo e Reverendissimo Signóre Prōne mio Colendissimo, Monsignóre di Beaumont, Arcivéscovo di Parigi.*

*All' Illustrissimo e Reverendissimo Signor Prōne mio Colendissimo Monsignór di Choiseuil, véscovo di Chalons.*

*Illustrissimo Rev. Signóre, Prōne mio Colendissimo. E con profōndo rispétto, e sommessa riverénza le bácio le sácre vésti. Di V. S. Ille e Rev. Umilissimo, Divotissimo, ed Obligatissimo Servitóre.*

*Di Parigi, i 6 Mággio, 1826.*

If it be a cardinal that is a bishop or archbishop, you are



are to make use of titles belonging to such cardinals as are not princes.

**To a Regular Abbot.**—*Al Reverendissimo Pádre Prõne mio Colendissimo il Pádre D. Anselmo N. Abáte di N.*—In the beginning, *Reverendissimo Pádre, e Prõne Colendissimo.*—At the end, *Reverenteménte baciáudo le máni a V. P. R<sup>ma</sup> la prégo per singolar grázia volèrsi ricordár di me ne' suoi collóquj con Dio. Di V. P. Rev., Umilissimo, ed Obbligatissimo Servitóre.*

*Di Parigi, i 7 Giúgno, 1826.*

**To a Canon, a Curate, a Priest.**—*Al móltto Illústre e móltto Reveréudo Signóre, e Prõne Colendissimo il Signóre V. canónico, or arcipréte di, &c.*

If it be a person of distinction you must say, *all' Ill<sup>ma</sup> e Rev<sup>ma</sup> Sig<sup>ra</sup> Padrõne Colendissimo.*

**To a Vicar General.**—*Al Reverendissimo Pádre mio Osservandissimo il Pádre N. N. Generále de' P. P.*—In the beginning, *Reverendissimo Pádre, e Prõne Osservandissimo.*—At the conclusion, *Di V. P. Rev., Umilissimo ed Obbligatissimo Servitóre.*

**To a Prior, Rector, Guardian, or Superior.**—*Al móltto Reveréudo Pádre e Prõne Osservandissimo il Pádre N. Prióre, Rettóre, or Guardiáno, &c. de' P. P. N.*—In the beginning, *Móltto Reveréudo e Prõne Osservandissimo.*—At the conclusion, *E le bácio umilissimamente le máni. Di V. P. móltto Rev., Umilissimo ed Obbligatissimo Servitóre.*

*Di Parigi, gli 8 Agósto, 1826.*

**To a Friar Priest.**—*Al móltto Reveréudo Pádre, or Al móltto Rev<sup>ma</sup> Pádre e Prõne Osservandissimo, il Pádre N. dell' órdine di San N.*—In the beginning, *Móltto Reveréudo Pádre.*—At the conclusion, *E per fine a V. P. bácio con ógni affétto le máni, e mi raccomandó alle sue orazióni. Di V. P. móltto Rev., Umilissimo ed Obbligatissimo Servitóre.*

**To a Lay Brother.**—*Al móltto onoráudo Fratéllo in Crísto fra' Agostíno N. órdiné di N. or nel Convéuto de P. P. di, &c.*—In the beginning, *Móltto Onoráudo Fratéllo in Crísto.*—At the conclusion, *E per*

*per fine vi bacio affettuosissimamente le mani. Molto Onorando Fratello in Cristo. Divotissimo ed Affettuosissimo Servitore.*

*Di Parigi, i 9 di Settembre, 1826.*

To the Emperor.—*Alla Sacra Cesarea ed Imperiale Maestà dell' Imperatore—Sacra Cesarea Maestà.—*In the course of the letter, *Vostra Maestà.—*At the end, *E per fine a V. M. bacio umilissimamente le mani, pregando Dio, che la colmi di tutte le maggiori e più desiderabili felicità. Di V. Cesarea Maestà Umilissimo, Divotissimo, ed Ossequiosissimo Servitore.*

*Di Parigi, i 10 Luglio, 1826.*

To the King of France.—*Alla Sacra Real Maestà del Re Cristianissimo. Or, Alla Cristianissima Maestà del Re di Francia. Or, Alla Sacra Maestà del Re di Francia.—*In the discourse, *Vostra Maestà, or Sire.—*At the end, *Colmi Dio N. Signore le felicità presenti della Maestà Vostra, d'altre nuove (a più grandi) nell' avvenire. Di Parigi, gli 11 Novembre, 1826.—*Or, *Conservi Iddio lungamente V. M. a quelle prosperità, che sotto il felicissimo, e gloriosissimo suo governo, Ella fa godere a' suoi popoli. D. V. M. Crist.; Umilissimo, Divotissimo, ed Ossequiosissimo Servitore.*

To the King of Spain.—*In the beginning, Alla Sacra Cattolica Real Maestà del Re di Spagna.—SI' RE.—*At the end, *E per fine prego Iddio ch' a V. M. conceda ogni grandezza, e felicità maggiore Di V. M. Cattolica; Umilissimo, Divotissimo, ed Ossequiosissimo Servitore.*

*Di Parigi, i 2 Dicembre, 1826.*

To other Kings.—*Alla Sacra Real Maestà del Re d' Inghilterra, di Portogallo, di Svezia, di Danimarca, di Sardegna, di Prussia.—*In the beginning, *SI' RE.—*At the end, as above.

To the Dauphin of France.—*Al Serenissimo Principe Delfino di Francia.—*At the beginning, *Serenissimo*

*simo Principe.*—In the middle, *V. A. R.*—At the end, *Conservi Iddio per lunghissimo tempo quel bene alla Francia, che le ha dato in dar la Serenissima di lei Persona, a cui con profonda riverenza m'inchino. Serenissimo Principe, or di V. A. R.; Umilissimo, Divotissimo, ed Obbligatissimo Servitore.*

*Di Parigi, gli 8 Maggio, 1826.*

To a Prince of the Blood.—*All' Altézza Serenissima del Signór Duca d'Orleans.*—*All' Altézza Serenissima del Signór Principe di Condé.* Or, *Al Serenissimo Principe Signóre, e Prõne mio Colendissimo, il Principe di Condé.* We may also write, *All' Altézza Serenissima, &c.* as above.

To Reigning Dukes.—*All' Altézza Serenissima del Dúca di Parma. Di Módena.*—In the beginning, *Serenissimo Principe, or S. A.*—At the conclusion, *E per fine a V. A. Serenissima bacio rispettuosissimamente le mani, pregándole dal Cielo ógni vera contentezza. Di Parigi, &c.*

I shall give no more conclusions of letters; a number of them will be found at the end of this collection.

To Secular Electors of the Empire.—*All' Altézza Serenissima Elettorále del Signór Dúca di Baviéra, Principe Elettorále del Sácro Románo Império.*

To Ecclesiastical Electors of the Empire.—*All' Altézza Serenissima Elettorále del Signór Arcivescovo di Colónia, Principe Elettorále del Sácro Románo Império.*

To Dukes who are not Sovereigns.—*All' Illustrissimo ed Eccellentissimo Signóre e Prõne Colendissimo il Signór Dúca, &c.*

To Embassadors.—*A sua Eccellenza il signór N. Ambasciatóre di sua Maestà Britannica.*

To an Earl, a Marquis, or Baron.—*All' Illustrissimo Signór Prõne mio Colendissimo il Signóre Cõte N. Marchése N. Baróne N.*

To a Governor.—If he is an ecclesiastic, as those of Italy,—*Al Illustrissimo e Reverendissimo Signóre Prõne*

*Prône Colendissimo Monsignor N. Governatôre di Roma.*—If he is not an ecclesiastic; *All Illustrissimo Signóre e Prône mio Colendissimo il Signóre N. Governatôre di N.*

To a Privy Counsellor.—*All Illustrissimo Signóre e Prône mio Colendissimo il Signóre N. del Consiglio di Státo di sua Maestà Cristianíssima.*—In the beginning, *Illustrissimo Signóre Prône mio Colendissimo.*—At the end, *Di V. S. Ill<sup>ma</sup>.*

To a President.—*All Illustrissimo Signóre e Prône Colendissimo il Signór N. Presidênte nella Côte Sovrána del Parlaménto di Parigi.*

To an Ecclesiastical Counsellor in Parliament.—*All Illustrissimo e Reverendissimo Signóre, il Signór Abáte N. Consiglière nella côte Sovrána del Parlaménto di Parigi.*

To a Counsellor of Parliament.—*All Illustrissimo Signóre Padrône mio Colendissimo il Signór N. Consiglière nella côte Sovrána del Parlaménto di Parigi.*

To a Counsellor of the Court of Aids.—*All Illustrissimo Signóre Padrône mio Colendissimo, il Signór N. Consiglière nella caméra de' sussidj di Parigi.*

To a Doctor of Law or Physic.—*Al molto Illustre ed Eccellentissimo Signóre N. Dottóre di Legge; or Dottor di Medicina in Parigi.*

To a Professor, or Language Master.—*Al molto Illustre, e molto Eccellente Signóre il Signóre N.—Lettóre di Teología nel collégio di N.*—If he is a Language Master, *Maestro di lingua Italiana, virtuoso di liúto, di chitarra, di schërma, maestro di ballo, &c.*

To an Advocate, an Attorney.—*Al molto Illustre Signóre Padrône Colendissimo il Signóre N. Avvocato, or Procuratôre del Parlaménto di Parigi.*

They

They write, *all' Illustrissimo Signóre*, to a Gentleman; *il Signór*, to a Secretary.

To a Tradesman.—*Al Signór N. sartóre, fornájo, macellájo, &c.*

To a Servant, or any other Domestic.—*A Francésco N. Ortoláno chè Dío guardi.*—At the end, *E sarò sèmpre dispóstissimo a compiacervi.*

### *Different Forms of Concluding Letters.*

THE following are the Forms, which, in Epistolary collections, most frequently occur.

*E per fine a V. S. or a V. S. Illustrissima, or a V. Eccellenza, or V. A. or a V. Eminenza, or a V. Maestà bacio umilissimamente le mani.*

*E quì per fine le bacio con ógni più riverente affetto le mani.*

*E le bacio affettuosamente le mani.*

*E baciándole affettuosissimamente le mani, le prégo ógni béne, e conténto.*

*E per fine le bacio con ógni maggiór riverenza le mani.*

*E per fine a V. S. bacio con ógni affetto le mani.*

*E per fine a V. S. bacio le mani e le desio ógni véro bene.*

*E per fine le bacio riverentemente le mani.*

*E le bacio umilissimamente le mani.*

*E per fine a V. S. bacio le mani.*

*E per fine a V. S. bacio mille vólte le mani.*

*E le bacio le mani.*

*E con quésto a V. S. bacio le mani, ed al Signór Piétro suo zio.*

*E con pári, e congiuntissimo affetto le baciámo, ed a tútti di casa sua, le mani.*

*Manténgami V. S. il luógo nélla sua grázia che io le bacio le mani di cuóre.*

*E le bacio le mani salutándo la signóra sua consórte.*

*E per fine nélla buóna grázia di V. S. mi raccomandando, e le bacio le mani.*

*E mi vi raccomandando cordialmente.*

*E per*

*E per fine a V. P. mi raccomandando pregándola avér  
memória di me ne' suoi santi sacrificj.*

*E baciándole le máni, alle sùe orazioni mi raccomandando.  
Ed a V. S. bacio umilissimamente le máni cóme ancóra  
fo al Signór António.*

*E per fine salúto V. S. ed élla si compiacerà, a nóme  
mío baciáre le máni di Giovánni mío cugíno, ed  
àlla Signóra Caterína sua consórtte.*

*E riverenteménte a V. Eccellénza bacio le máni.*

*Ed a V. Eccellénza fo umilissimo inchíno.*

*Ed a V. Eminénza riverenteménte m' inchíno.*

*Ed alle sue orazioni mi raccomandando.*

*E le bacio con la dovúta riverénza le máni.*

*E résto facéndole umilissima riverénza.*

*To a person in humble life, they write—E sono al ser-  
vizio . . . . affettuosissimo per servirvi . . . . vóstro  
amorévole . . . . a' vóstri piaceri.*

*The forms most used at present are,*

*E rassegnándole la mia servitù, fo a V. S. umilissima  
riverénza.*

*E con tútta la stíma-mi dico.*

*E con tútto l' osséquio mi do l' onóre d' assicurárla del  
mío profóndo rispétto.*

*E pregándola de' di léi stimatissimi comandi mi prégio  
d' éssere.*

*E résto con tútto 'l desidério di potér incontráre quálche  
occasione di servirja.*

*Sóno con tútta la stíma ed il rispétto che le dévo.*

*E per fine mi do l' onóre d' offrírle la mia debolissima  
servitù.*

*E sia persuása che sóno e sarò sémpré dispósto ad ob-  
bedírla, &c.*

## LETTERE MERCANTI'LI.

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*Venèzia, al Sigr. N. N.*

*Amsterdúmo,  
i 2 d' Agósto, 1826.*

*Stimatíssimo Signóre ;*

AVE'NDO risolúto col nóme di Dio d'erígere cása di negózio in quèsta Città (Piázza) sotto 'l nome mío, con facoltà e govérno tále di poter intrapréndere qualunque onorévole negózio, e tenéndo voi nel número de' più cári e parziáli Amíci, vene do avviso con quèsta mía, acciò nelle vóstre occorrenze possiáte valérvi dell' ópera mía sì per provvisiòne o mercanzíe, per le quáli ho módo di fárvi godér ógni vantággio, cóme in Cámbj ed áltro che vi pòssa di quà bisognáre. Sicúro di riportárne óttimi e leáli trattaménti, esibéndovi la mía servitù, cólle sólite e consuète provvisiòni, con che vi dichiariáte prònto ad úna recíproca corrispondénza. In tánto faréte nóta di non prestár féde che álla mía firma, cólla quále sarà la presente sottoscríttá, e mi diréte cóme dovrò contenérmi per vói, per isfug-gíre gli erróri. Atténdo l'onóre de' vóstri stimatíssimi comándi, per fárvi sperimentáre 'l piacére particoláre che ho délla vóstra gráta corrispondénza, accertándovi che álle occasiòni sarò per ricórrer a' vóstri favóri, méntre affettuosaménte salutándovi, vi bácio le máni.

---

*Verona, N. N.*

*Amsterdúmo.*

PER mancánza d' occasiòni non vi abbiámo più scrítto ; servirà quèsta ora per caraménte salutárvi, e dírvi, che per órdine del Signór N. N. di Róma vi abbiámo

U

biámo in Condóttá di quésti SS. N. N. spedita fránca, e bén condizionáta úna Bálla con fuóri márca, e número contenénte Pánni d' Olánda, che vi piacerà in témpo débito procurárla, per dispórne a vóglia del détto amíco di Róma, dal quále vi varréte délle vóstre spése con avvisáre 'l seguíto. Con quéstá occasióne v' offeriámo la servitù nóstra in tútto ciò che vi potésse occórrere, che prontíssimi sempre ci avréte, e B. L. M.

---

*Róma.*

*Amsterdámó.*

SE'NZA le caríssime vóstre si sóno provviste le Pézze ótto Pánni che avéte ordináto di perfettíssimá qualità, ed úna Bálla délla fuóri márca e número résta spedita a vóstra disposizióne in condóttá di quésti SS. N. N. ai SS. N. N. di Veróna, che saréte a procurárla da' medésimi per dárcele a suo témpo la ricevúta, e soddisfazióne, cóme non dubitiámo, avendóvi procuráto fiór di róba, ed avvantaggiátovi al possíbile tánto nella cómpria, che nelle spése, il che sarà mótivo di continuárci in abbondántia i vóstri impiégghi; e cóme dall' ingiúnto cónto vedréte, ove abbiámo dáto débito per il cósto e spésa di f. . . Bco. che di tánti ci daréte crédito, attendéndo che celi rimettiáte al maggiór nóstro vantággio, e sópra di voi, alla ricevúta del cónto cólla solíta vóstra puntualità; e favoríteci di nuóvi, e maggióri vóstri comándi, che prontíssimi ci avréte con tútto l' affétto, col quále caraménte salutándovi, B. L. M.

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*Amsterdámó, SS. N. N.*

*Róma.*

CÓLLA gratíssimá vóstra dei ... ho ricevúto 'l cónto delle Pézze 8. Pánni d'Olánda che m'avéte provviste, e spedite in Bálla N . . . ai SS. N. N. di Veróna a mía disposizióne, che la procurerò da' medésimi.

Non ho dúbbio che saránnó délla perfétta qualità che díte, ed a suo témpo vi dirò la ritrováta. In tánto per fárví valére 'l vóstro avánzo ho ordináto al Sigr. N. di Venézia di provvedérvi súbito f. . Bco. importáre della détta



détta Bálla, che l'effettuerà con ógni puntualità, attendéndo da vói avviso che sia seguíto, e che mene abbiáte dáto crédito a frónte di detta partíta ; nel méntre vi piacerà far nóta di provvedérmi Pézze due Pánni di Berri per Tabárrì che potrete pagáre f. 5 incírca il bráccio in biáncò, e fárlì tígere scarlátto cóme la móstra ; ed in appréssò vi darò nuóvo órdine per compíre una ballétta, raccomandándovi che détti Pánni síano di buón córpo, buón lanággio e ben copérti per dármì ánimò alla continuazióne de' miei impiégghì che non saránnò scársi, se mi troverò ben favoríto, ed offeréndomi a' vóstri comándi prontíssimo, vi salúto, e B. L. M.

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*Amsterdámò, SS. N. N.*

*Venézia.*

PER órdine, e conto del Signóre N. N. di Róma vi rimétto a úso D ..... Báuco da N. N. léttera N. N. a gróssi ..... ducáto che ne pròcureréte proméssa, e pagaménto in témpo intendéndovene con détto Amíco, avvisándo 'l seguíto, e pregándovi de' vóstri comándi vi salúto caraménte, e B. L. M.

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*Róma, N. N.*

*Amsterdámò.*

CÓLLA vóstra caríssima dei ..... Corrénte ci rimet-téte da quéstò N. N. f. Báuco ad úso léttera vóstra ; sene procurerà accettazióne, ed a suo témpo ne cercherémo 'l pagaménto per creditárvene cóntro la Ballétta téle d' Olánda mandátavi, e quándò áltro in contráριο non sentiáte, tenéte l'affáre termináto. Non ci résta, che pregárvi délla continuazióne de' vostri stimatíssimi comándi per i quáli prontíssimi sémpre ci avréte, salutándovi caraménte vi B. L. M.

*Firenze.*

*Firénze, N. N.*

*Amsterdám.*

E MOLTO témpo che non v'ho scrítto per marcánza d' occasióni : servirà quéstà per salutárvì caraménte, e dírvì che a persuasíone del S. N. N. di Livórno, ho risolúto fáre úna píccola pruóva délla vóstra fábrica, commetténdovi due cásse dráppi o mantíni di buóna qualità e de' colóri che vi móstra l' ingiúnta fattúra. Vi piacerà fárne nóta per inoltrárlì quéstà vólta cólla maggióre celerità possíbile per la sólita Condóttà, facéndomi álla spedizióne Trátta dell' impórto, che 'l vóstro càrico incontrerà il dovúto ricóvero : raccomandándovi che i colóri s'iano ben viváci, di buón péso e di perfétta qualità, cosí che mi facciáte vantággio nel prézzo e rispármio nêlle spése, se desideráte la continuazióne de' miéi impiégghi che saránnò di quálche sómma, se mi vedrò ben trattáto, come non dúbito del vóstro affétto ; ed offeréndovi la mía servitù in tútto ciò che quì possa occórrervi affettuosaménte vi B. L. M.

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*Raccomandazióne d'un Amíco passeggiére, ed Assegnazióne fáttagli de' danári necessárij, &c.*

Mío Signóre ;

SE'NZA càra vóstra, mi rappórto sópra la mía antecedénte che fu ai 10 del passáto. Quéstà sérve solaménte per pregárvì, che se 'l signór N. che pártè óggi di quì per N. venísse a riverírvi da pártè súà e nóstra, con ricercár i vóstri consígli ed ajúti, d' assísterlo nelle sue occorénze ; s' égli avésse bisógno di danári, di fornírgliene sin alla sómma di fl 1,000 monéta corrénte cóntro quittánza, e di mëttermeli a cónto senza darmene avvísò. Vi resterò con óbbliigo per quéstò, e per gli altri favóri che avréte la bontà di far al détto Signóre, ch' è mólto nóstro amíco. Raccomandándovi 'l ricápito dell' inclúsa, caraménte vi B. L. M.

Sénza càra vóstra la presénte sarà per dírvì ch' aténdò abbiáte riscóssa da' Signóri N. di costì fl——— e dátomene crédito ed avvísò. In quéstò méntre vi rimétto

rimétto áltro fl—, sópra 'l Signór N. pur di costì per léttera di quèsti Signóri N. N. di cui vi piacerà di procurár l'accettazióne, e pagaménto a suo témpo, ed imborsáti che gli avréte mene daréte pariménte crédito, ed avvisó. In tanto faréte nóta di provvedérmi le sótto notáte mérci e di spedírmele in due Baríli, quándo però mele vogliáte dáre al prézzo avvisátovi : in diffétto, tralasciáte áncò di riscuótere suddetta riméssa con rimandármene la léttera : ma quándo avréte risolúto di spedírmi i détti Baríli al prézzo accennáto, saréte rimborsáto súbito del vóstro avánzo, e sarà cáusa di dárvì Commissióni di maggiór sostánza. Marcheréte i Baríli, di Num. 10. 11. colla sólita mía márca avánti, e per grázia non vi dimenticáte délla féde di sanità sópra cotésti Baríli, dóve si attésti che la róba sia státa costì fabbricáta, e résto—

PER rispósta délla cára vóstra de' 22 passáto, gódo di sentíre che ábbiate ricevúto ed imborsáto la cédola di cámbio di fl..... da me riméssivi sópra cotésti Signóri N. N. Di grázia, s'egli è possíbile sénza vóstro pregiudizio, compiacétevi con sudétti fl ..... saldárne la partíta, méntre, cóme ben sapéte, avéte pósto la róba più cára a me che non avéte fatto ad áltro di quí, avéndo ciò visto con gli ócchi miéi proprj, e v'assicúro, che se mi faréte godére qualche vantággio, non mancheréte mái di Commissióni dálla párté mía, ed in bréve vene ordinerò 2 Baríli ; ma saldáte s' è possíbile la partíta suddétta, quándo però non ló vogliáte fáre, avvisátemene, che súbito vi farò pagáre quel póco avánzo che pretendéte ; ma poi le mie Commissióni saráno scárse, perché non è di ragióne ch' io pághi più dégli áltro ; e caraménte vi B. L. M.

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RISPONDE'NDO alla gratíssima vóstra de' 6 stánte ; vi dirémo, che in quèsta nóstra fiéra già termináta, ábbiamo fáto fine de' due prími Baríli ..... e di Baríli sei ..... che ci provvedéste per cónto a metà ; del tútto sene formerà 'l cónto per mandárvélo con áltra. VEDIAMO ora per détto cónto a metà che avéte provvisto e spedito per Bolzáno al Signór N. a nóstra disposizióne áltro

àltri due Barli . . . . e Barili otto . . . . dei quáli cóme áncò di quèlli che réstano, procurerémo lo spáccio, il quále segúito, vene darémo ragguáglío con mandárvene 'l cónto; cóme per tánto l' abbíamo ricevúto del loro importáre, che rivedrémo per scritturárlò, in mancánza di erróri (di vóstra conformità) abbíamo fáttò nóta che de' fl. 682 che avanzáte per la nóstra metà di suddétte mérci, cene sarà fátta trátta in fiéra próssima di Bolzáno dai Signóri N. N. di N. laonde vi farémo le disposizióni necessárie, acciocchè résti puntualménte compíta e secóndo che s' andrà esitándo, s' ordineránno nuóve provviste, cóme intenderéte, e nel résto in che vagliámo a servírvi, comandáteci liberaménte e per fine vi B. L. M.

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Signór mío ;

SÓPRA la cópia della nóstra última del prímo Settémbre scadúto, e per adéssò vi diámo avvisò che 'l Signór N. v' ha indirzzáto pel' Carrettiére N. una cásso No. I. che abbíamo comméssa per próprio cónto, séndovi déntro mílle nóve cento settánta sétte márchí d' argénto con áltre róbe di prézzo, cóme vedréte dálla nóta quí sótto uníta, e vi preghiámo di farne cèlere inoltrazióne e cólla minóre spésa che si potrà. Sérvavi l'avvisò, e comandáte dóve ci troveréte capáci per réndervi servízi gradíti, non dubitáte che sarémo sémpré dispósti ad effetuárlí con tútta quell' attenzióne che meritáte, e nélla stéssa maníera, con cui ci favoríte sémpré, méntre caraménte vi salutiámo, ed augurándovi un felice viággio, ed ógni vantággio possíbile álla próssima fiéra di N. dove fórse qualcúno di noi avrà 'l piacére di vedérvi, restiámo.

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IL falliménto del Signór N. segúito in Parigi i 19 del corrén-te, ci ha quási rovináti, perchè ci ha fáttò pérdere dódici míla scúdi da quálche témpo già spiráti, óltre un' áltra partíta di quáttro míla ótto cento florini, che dovrá maturáre al Natále di quést' ánnò. Ma pazíenza ; Iddíó ha volúto cosí, cosí síá. Vi dirémo, che  
tém-po

témpo fa, démmo órdine al Signór N. d'addrizzárvi un Cólle, quéllo che áncó ci scríve d'avér fáttó. Vi piáccia d'ánque andárló procurándo a suo témpo ben condizionáto, e celo rispeditéte quánto príma per Lindo a nóstra disposizióne. Vi preghiámo di restringere quánto mai sarà possíbile l'aggrávio délla Condóttá, non dimenticándo d'unírví (o d'aggiungérvi) la bôl-  
létta di sanità. Avréte vísto cólla nóstra antecédénta un Baríle di Caffè all' indrízzo del Signór N. e méntre siámo entráti nel nuóvo ánnó, v'auguriámo felicíssimo capo d'ésso cólmo d'ógni béne e bramáta prosperità. L'istéssó facciámo a quélly che v'apparténgono, e siámo di cuóre.

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*Príma Léttera di Cámbio a due mési di dáta.*

Pisa. Gennájo, 1826, per mille Piástre.

A DUE mési di dáta pagáte per quéstá príma di Cámbio all' órdine del Signór N. mille Piástre valóre ricevúto contánte dal détto Signóre, e li passeréte secóndo l' órdine di

*Al Signór N.  
a Cádice.*

ROMULINO.

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*Príma Léttera a Vista.*

Lióne i 10 Marzo, 1826, per 330 Ducáti di Banco.

A vísta pagáte per quéstá príma léttera di Cambio all' órdine de' Signóri N. N. Fratélli, trecéto Ducáti di báncó, valóre ricevúto da' détti Signóri, che passeréte secóndo l' avvíso di

*Al Signór N.  
a Venézia.*

CRISTÓFORO PA'ULI.

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*Fórmula d' Assegnazióne.*

SIGNÓR Filippo N. vi preghiámo di pagáre cóntra nóstra Assegnazióne al Signór Daniéle N. ad Ordine, dugénto

duecento Scudi quaranta cinque Cruciferi in moneta,  
che passerete come per avviso di

*Francoforte, i 4 Agosto,*  
1826.

CARLO N.

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*Scudi 200. 45, Cruciferi Moneta.*

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*Formula di Quittanza.*

CONFESSE e dichiaro per la presente d'aver ricevuto oggi dal Signor N. N. di N. la Somma di quaranta cinque Scudi, che mi doveva dopo la Fiera passata per diverse mercanzie.

*Lipsia, i 9 Novembre,*  
1826.

FERDINANDO N.

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*Formula di Ricevuta.*

Ho ricevuto dal Signor N. N. mille fiorini a Conto di quanto mi deve.

*Argentina,*  
*gli otto Dicembre,*  
1826.

ANTONIO N.

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*Altra Ricevuta.*

Ho ricevuto dal Signor N. N. un plico di N. per il Signor Principe N. che m'obbligo di fargli tener in mani proprie a mio rischio e pericolo.

*Augusta.*

ANSELMO N.

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*Lettera di Vettura per Terra.*

*Francoforte, i 15 Giugno,*  
1826.

Signore;

ALLA guardia di Dio e condotta di Michèle Carrettiere

B. T. Carrettière di quèsta Città, riceveréte una Bálle di Mercánzie marcáta come in márgine, pesánte quáttro cénto cinquánta líbbre, la quále avéndo ricevúta ben condizionáta, ed in témpo dovúto, gli pagheréte pèr la sua Vettúra a ragióne di due Scúdi pèr Quintále, come per avviso del

Vóstro umil<sup>mo</sup> Servo  
N. N.

*Léttera di Vettúra per Acqua.*

*Amsterdámo i 20 d' Agósto,  
1826.*

Signóre ;

Vi mándo per la Náve (o bársa) di Giovánni N. Barcaruólo di N. quattórdici Cásse di Zucchero marcáte cóme in márgine, le quali avéndo ricevúto i 25 del corrén-te in buóno státo, gli pagheréte per la sua Vettúra a ragióne di due fioríni per Cássá, ma solamén-te la metà, se non le conségna al détto témpo. Sono

Vóstro umil<sup>mo</sup> Servitóre,  
N. N.

## LETTERE DI CIVILTÀ.

*Léttera civile ad uno.*

Illustríssimo Signóre ; Padróne mío Colendíssimo.

LE réndo mílle distintíssime grázíe per tutt' i favóri usáti vérsó mío figlio, méntre è státo Collegiále in quèsta sua régia Accademià, dóve mi páre ábbia fáto non mediócre profitto. Può ésser ben assicuráta V. S. Illustríssima, che mi farò sémpré glória di servírla in tutte le occasióni, nelle quáli vorrà onorámi de' suóí pregiatíssimi Comandi, per testificárle l'indelébile gratitúdine che conservár débbo vérsó l' innáta di lei gentilézza,

gentilezza, ed in mancanza mia lo stesso mio figlio, che si dichiara da lei favoritissimo, non mancherà mai di compire l'obbligo suo per non rendersi immeritevole della di lei continuata protezione. Gradisca frattanto in segno della mia servitù e divozione un fornimento di bottoni dell'ultima moda; venuta solamente la settimana scorsa da Londra, nè voglia far attenzione alla qualità del dono al di lei merito in nessun modo proporzionato, ma al cuor del Donatore fin alle Ceneri.

Di V. S. Ill<sup>ma</sup>;

Nápoli, i 7 Agosto, 1826.

Divot<sup>mo</sup> Umil<sup>mo</sup> ed  
Ossequiosissimo  
Servitóre.

*Léttera civile ad una Signóra.*

Illustrissima Signóra; Padróna mia Colendissima.

PER farle vedere quanto stimo l'onore de' di lei pregiatissimi Cénni, al ricevimento dell'ultima sua in data dei 15 Maggio, ho pregato 'l Giúdice di questa nostra Città, Amico mio stretto, affinchè spedisca la sua causa ventilante nel suo Tribunale, e m'ha promesso che lo farà il mese prossimo, di maniera tale che spero che V. S. Ill<sup>ma</sup> sarà servita senza dubbio, e le dico per suo riposo, che le manderò a suo tempo Cópia della sentenza, con che potrà ella interamente assicurarsi, che vivo impazientissimo d'obbedirla, e renderla persuasa e certificata del rispetto, della venerazione, e della stima con cui ho l'onore di protestármele.

Di V. S. Ill<sup>ma</sup>,

Firénze, i 14 Lúglio,  
1826.

Divotissimo ed obbligatissimo  
Servitóre.

SEMPRONIO N.

*P. S.*

Sua Figlia gode assai buona salute, grazie al Cielo e per esser degna figlia d'una degnissima Madre, viene stimata ed amata non solamente da tutte queste Religiose



gióse che quási l' adorano, ma da tútti quèlli che hánno la bélla sorte di conóscerla.

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*Léttera del Sereníssime Príncipe LEOPÓLDO al  
Signór Egidio Menágio.*

Signór Menágio ; GLI amo-  
révoli sentimentí che V. S. mi-significa di compati-  
ménto e di duóla per la mórté del Sereníssimo Prin-  
cipe *Mattia*, mio fratéllo, di felice memoria, sónó  
proprij dell' ánimó súo cortése, sperimentáto dà me in  
tánte occasióni : ónde li recévo io con affettúosa parzia-  
lità ; e le réndó grázíe ben grándi : desiderándo di póter  
corrispóndere álla cordialità di V. S. cólla pienézza délla  
mía, in tútto ciò che sia di súo gústó. Ed in tánto le  
aúguro dal Ciélo tútte quélle prosperità più perfétte  
che ella sáppia bramáre. Di Firénze, ai 25 Novémbré.

Amorévole di V. S.

IL PRÍNCIPE LEOPÓLDO.

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*Léttera del Sig' MENA'GIO, álla Signóra Contéssa délla  
FAE'TTA.*

Sóno obligatíssimo álla gentilézza di V. S. Ill<sup>ma</sup>  
délla grázia singoláre che s'è compiaciúta di farmi  
cólla súa cortesíssima léttera. Che veraménte è fáre  
úna grázia singoláre ágli assénti, avérgli in memória in  
così améno luógo, qual' è la Vília di *Frésne* ; ed in  
compagnía di così amábili persóne, quáli sónó *Madáma  
du Plessis* e *Madamigélla le Gendre* : tútte cose capa-  
císsime d'occupáre interaménte l' ánimó súo, per  
gránde che sia. Quant' a me, non dirò già a V. S. Ill<sup>ma</sup>  
che ógni di spésse fiáte árch' élla mi tórna a ménte,  
non esséndone mái partíta ; le dirò béne che sónó a  
*Vitri*, luógo altresì améno, dóve fra dótti Pastóri e  
vághe Pastorélle si fánno tutt' i bálli e giuóchi che si  
scrivono del paése di *Caledóne* e d' *Astréa* : ma che  
ógni luógo m'attrísta dov' io non védo V. S. Ill<sup>ma</sup>, e che  
in

in quèsto aménissimo luógo vo fuggéndo tutt' i piaceri e passatémpi di cosí riguardévoli Pastóri e Pastorélle.

*Sólo e pensóso, i più desérta cámpi  
Vo misurándo a pássi tárdi e lénti.*

Quíndi può ben conóscere V. S. Ill<sup>ma</sup> ch'io non son méno adèssó délle di léi virtù e gentilézze invaghíto, eh'io n'era allóra che dimorándo élla in Angiù nélla deliziosíssima Villa di Ciampiré. Tornerò a Parigi, súbito che ella vi sarà tornáta. Fra tánto le mándo il Madrigále Italiáno, da me fáttö per Madáma di Sevigné, ad imitazióne di quéllo del Guaríni, *Occhi stélle mortáli*, &c. tánto stimáto e tánto lodáto da V. S. Illustríssima. E per fine le prégo ógni più desideráta felicità.

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Ma pur co' raggi ardénti  
Spargéan fíamme cocénti:  
È quel fatále ardóre  
Tósto m' accése il córe.  
O mísera mía víta!  
Occhi, lúmi immortáli,  
Deh qual per i miéi máli  
Póssó speráre áita?  
Se nubilósi ardéte,  
Seréni che faréte?*

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